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# ART DIGEST #18

THE NEWS AND OPINION OF THE ART WORLD



Lady Baird:  
*Sir Henry Raeburn*  
Berkshire Museum  
*See Page 5*

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# PEYTON BOSWELL

## Comments:

*This department expresses only the personal opinion of Peyton Boswell, writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### A Monthly Until October

THE ART DIGEST is now on its annual summer schedule as a monthly between June and September inclusive. It is issued on the first of the month only. The next middle-of-the-month issue you will receive will be October 15th, at which time the schedule becomes semi-monthly once more. The reason for this is the decrease in general art news and exhibitions that has become traditional in the art world. Subscribers wishing to change their addresses for the summer are urged to notify the Circulation Manager as far in advance as possible. A pleasant summer to all of you.

### The Hearn Purchases

WITHIN THE CONFINES of a single room at the Metropolitan Museum may be obtained an illuminating introduction to an important and vital segment of contemporary American painting—and the results of a practical museum program for encouraging native American art. These are but a fraction of the fruits which the Museum, prohibited by policy from giving contemporary shows, has gathered under its Hearn "purchase plan." The harvest was well worth the effort.

While all the New York critics found fault with some of the selections, the inclusion or the omission of certain artists, they unanimously agreed that the Metropolitan's method of showing its friendship for living Americans is an effective one. What confused most of them was the difficulty of finding the central standard by which the museum officials pick their purchases. In the current exhibition there are represented about as many trends as there are schools of artistic thought in the United States, though the stress seems to have been on the middle-of-the-road progressive painter.

Admittedly, there are weak spots in the Hearn collection—works that are badly amiss from the representational. Works such as the Doris Lee, the William Gropper, the Allen Tucker, the Adelaide De Groot and the John Steuart Curry (not on exhibition). Gropper, a "painter's painter" and one of the few "fine" artists in the social-conscious group, is sadly misrepresented by the amateurish and obvious *Hunt*. Curry, one of the pioneers in the back-to-the-soil movement, should be judged by a work as gripping and powerful as his *Tornado*, winner of the Carnegie second prize in 1935. Doris Lee, an artist of evident talent, should ask the museum to destroy or hide *Catastrophe*, the weakest painting in the exhibition.

But the ledger is more than balanced. If the visitor will leave behind his personal likes and biases as he enters the gallery and try to judge the exhibit by what he has seen of the artist, he will be surprised at the number of "hits" the museum officials have scored. Stopping at The Caruso and thinking back over the exhibition, these canvases come quickest to mind as worthy examples of the artist's work: *November Evening* by Burchfield, *Girl With White Blouse* by Soyer, *Threshing* by Jones, *Sandy* by Brook, *Wings of Morning* by Mattson, *Woman With Letter* by Biddle, *Girl and Still Life* by Brackman, *Gray Day* by Poor, *Cape Ann* by Kroll, *The Bowery* by Marsh, *Fitting Room* by Miller,

*Straggling Pines* by Weber, *From Williamsburg Bridge* by Hopper and *The Farm* by Laufman. These paintings are representative of the best these artists have produced. Their makers need not be ashamed to be judged by them by the thousands who drift through the Metropolitan's sanctified portals.

Few higher honors can come to the living artist than to be bought by the Metropolitan Museum. The artist should guard carefully that honor and see that the "Met" gets of his best—or nothing. The simple phrase, "Represented in the Metropolitan Museum of Art," looks surprisingly good in an artist's biographical "notes" or in his obituary. The Museum has been able through the generosity of George A. Hearn and Arthur Hoppock Hearn to play the role of patron to the living artist—in a questionnaire sent out by THE ART DIGEST last Spring to every museum in the country the Metropolitan ranked second only to the Whitney Museum in its monetary support of contemporary Americans. As in the case of the Whitney, the artist must do his part. Pride and advertising demand it.

In some cases the artist should even try to negotiate an exchange. For if he doesn't, the chances are that his proud creation will become a victim of cellaritis, that dread malady which modern scholars have succeeded in localizing in the nether regions of public art museums.

However, few of the pictures in the current Hearn exhibition need fear such a quarantine.

### A Digest Baccalaureate

ART SCHOOLS throughout the length and breadth of the land have finished up the year with their annual crop of student exhibitions. Thousands of hopeful young artists have been sent out into a turbulent world to make room for thousands more who want to be artists. Competitions, with all their joys and heartaches, have been won or lost, and the scholarships awarded to the lucky. Baccalaureate advice, profound or trivial, has been spoken. Just before the summer sessions get into full swing, a great calm has descended. . . .

THE ART DIGEST at this time asks to conduct its own baccalaureate exercises, a passage from that immortal biography by Merejkowsky, *The Romance of Leonardo Da Vinci*.

Somewhere in the early chapters of that book there is described a sermon given in the cathedral by Fra Girolamo Savonarola, the mad, reform-drunk Billy Sunday of the Florentine Renaissance. Giovanni Boltraffio, a young, timid art student, attended the crowded, frenzied meeting at which weaker ones, exhorted into the emotional state of a Father Divine cohort, were dropping right and left as they murmured: "Misericordia! Misericordia!" Anguished, and mentally lashed to a point near swooning, the lad mingled his voice with the rising cry of the despairing crowd: "Lord! Lord! Have compassion on me."

Now Merejkowsky:

"At that moment raising his face, wet with tears, he saw at his side the tall, upright form of Leonardo Da Vinci. The artist, leaning carelessly against a column, held in his right hand his unfailing sketchbook; with his left he was drawing; now and then he glanced up at the pulpit as if hoping to see once more the head of the preacher."

Giovanni's tears dried quickly at this sight and later he persuaded the demuring Leonardo to show him the sketch. It was not Savonarola he saw in the head. It was the horror of the man's character. "All that was dark, terrible and superstitious, all which gave Savonarola into the power of the deformed, tongue-tied visionary Marufi was expressed by Leonardo in this sketch, brought out with neither anger nor pity in an imperturbable and impartial clear-sightedness."

"And Giovanni remembered his master's words.

[Editorials continued on page 4]

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"The genius of the painter should be as a mirror, reflecting all objects, and colors, and movements, itself ever transparent and serene."

You have today many Savonarolas. Is there among you one serene Leonardo, equal to the turbulent hate, the emotional drunkenness, the blind partisanship which smears the world that now confronts you? Will you paint or draw one cold, canny stroke that, "with neither anger nor pity," will add one new line to the story of civilization?

### De Gustibus . . .

THE VAGARIES of art prices over the period of a few brief generations are well illustrated by the case-history of Sir Henry Landseer, Victorian animal painter. Recently a Landseer, for which the artist had once refused \$5,000, sold at auction for \$400. Edward Wenham, in the *New York Sun*, tells of the ups and downs of another picture by Landseer, the famous *Monarch of the Glen*. Originally commissioned for the restaurant in the House of Lords for \$1,500, it was never hung for financial reasons and was returned to the artist. But the Landseer luck held and he sold it later for \$4,000, in addition to a tidy sum for the copyright. In 1884 *Monarch of the Glen* brought \$32,000 at auction; eight years later it was up to \$36,000; and in 1926 down to \$26,000.

The case of Landseer seems to be a reversal of the Van Gogh story, and at least in price, the descending star of the one and the ascending star of the other have already passed each other. Both worked in the latter part of the 19th century, though in his time Landseer was a great success financially; Van Gogh a dismal failure. One wonders when the course of their stars will once again be reversed.

Peculiar to Anglo-Saxon civilizations is the sure and often rapid swing of the pendulum of taste back and forth over the decades, generations and centuries. Particularly can there be no stability in art, the one profession that has no standards. Ten years ago the ultra-modernists were in the saddle; today the progressives have taken the reins; tomorrow it may be the conservatives. Every jazz era has been followed by a corresponding period of Victorianism. Charles and his elegance succeeded the austerity of the Cromwellian Round Heads.

REMEMBERED THEIR FATHER: Brown University recently received a gift of \$3,000 for the establishment of the William Carey Poland Memorial Collection of Pictures from the sons of the late Professor Poland, Albert H. Poland and William C. Poland of Providence, and Reginald Poland, director of the San Diego Fine Arts Gallery. The gift will permit the continued growth of the University's student loan collection, which has become one of the important resources of the Department of Art. Begun as an experiment in 1933, the success of the student loan plan may be measured by the fact that the small nucleus of prints and reproductions has been increased seven-fold to meet the demands of the students. Professor Poland was for 45 years an active member of the Brown faculty, "teaching by word and example the beauty of truth and the truth of beauty."

Boswell and Paul Bird; Business Manager, Joseph Luyder; Circulation Manager, Esther G. Jethro.

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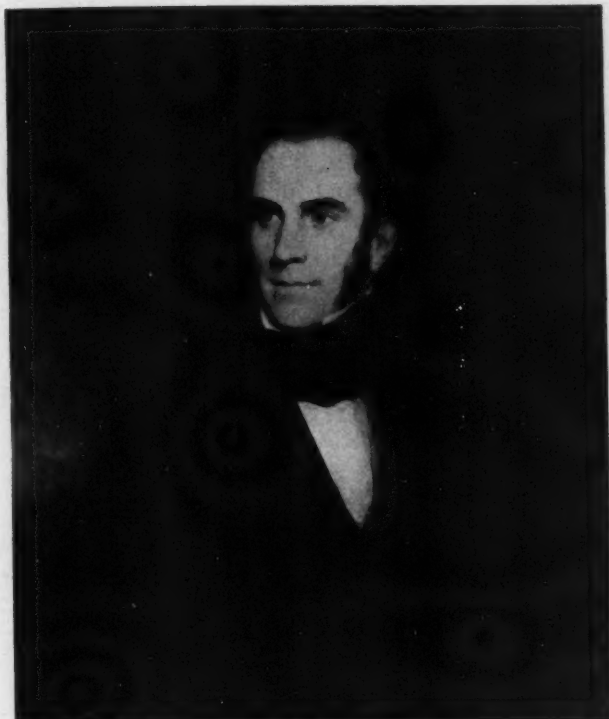
# The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XI

New York, N. Y. 1st July, 1937

No. 18



Thomas Cole: ASHER BROWN DURAND  
Gift of Zenas Crane (1917)



General David Forman: CHARLES WILLSON PEALE  
Gift of Zenas Crane (1917)

## Berkshire, the Ideal Small City Museum, Reopens in Modern Dress

"A SMALL MUSEUM which cannot hope to compete with the priceless collections of great metropolitan institutions must find as many ways as possible to reach and hold its public."

This is the theory of Laura M. Bragg, director of the Berkshire Museum, which was re-opened on June 25 following two years of reorganization and remodeling. With the completion of the Ellen Crane Memorial Room and Auditorium, an addition created by the late Z. Marshall Crane and Mrs. Samuel G. Colt as a memorial to their mother, Pittsfield, Mass., has a modern museum as well equipped to carry on the diverse functions that make the small museum such a valuable adjunct to American culture as any community of equal size.

The Berkshire Museum exists because of the public spirited attitude of members of the Crane family, descendants of the founders of the paper making industry in nearby Dalton in 1801. In 1902 Zenas Crane gave to Pittsfield the first unit of the museum. The first building was a two-story structure of Italian Renaissance design. From time to time additions were made, until in 1916 the building was a hollow rectangle around a central court. The rooms on the ground floor housed the natural history collections, the upper floor was devoted to the fine arts.

Reconstruction has been going on since 1931, when Miss Bragg, enterprising director of the Charleston (S. C.) Museum, came to New England to undertake the task. Architecturally, the problem was to utilize the court

area by roofing it over and employing the space to serve the museum's needs. The solution arrived at by the architects, Morris & O'Connor, designers of the Avery Memorial in Hartford, was to build on the first floor of the addition a small auditorium and on the second a memorial room to Mrs. Zenas Crane. Other important reconstruction has provided better storage, packing and other facilities.

The Ellen Crane Memorial Room, ideally

LAURA M. BRAGG



designed for changing exhibitions, is conceived as the center of the museum's community life, in keeping with the director's ideas. To quote Miss Bragg further: "A small museum, without great endowments and with none too extensive collections, the Berkshire Museum has had to confine its purpose to an educational one. Although a great museum with costly bronzes, marbles and canvases can display its treasures with an austere and aloof air, a small city museum must establish another method of communication.

"It must make its overtures friendly and hospitable; it must create a warm relationship with its community. In planning the Ellen Crane Memorial Room the idea has been to provide a room which has many uses, where pictures may be exhibited, where receptions may be held, where the townspeople can drop in, where the feeling will be created that this is their museum and their place.

"Thus we are opening the new additions with a special loan exhibition so that the people of Pittsfield and vicinity may see how admirably fine works of art fit into a pleasant and friendly interior. We want the people of Berkshire County to feel at home in the Berkshire Museum."

Landscape painting from Patinir to the present is the theme of the current exhibition, 45 canvases assembled by Stuart C. Henry, the curator of the museum art department, from private collections, museums and dealers. Included in the exhibit are: Millet's *Farm at Greville*, lent by Smith Col-



*At the Well:* GEORGE MORLAND (1763-1804)  
Gift of Zenas Crane, 1917



*View in Holland:* JOHANNES VAN KESSEL (Dutch, 1648-1698)  
Gift of Zenas Crane, 1912

lege; Courbet's *Winter Landscape*, Durand-Ruel; Pissarro's *Boulevard Montmartre*, Durand-Ruel; Cézanne's *Pines and Rocks*, Museum of Modern Art; Monet's *The Grand Canal, Venice*, Boston Museum; Renoir's *The Road and Garden at Cagnes*, Durand-Ruel; Rousseau's *Rendezvous in the Forest*, Harriman Gallery; Seurat's *Fishing Fleet*, Museum of Modern Art.

Also: Matisse's *Nice Interior*, Kraushaar Galleries; Valaminck's *Landscape*, Lilienfeld Gallery; LeGrand's *Landscape*, Marie Sternier Galleries; Corot's *Villa of the Parasol Pine*, Nelson Gallery of Art; Delacroix's *Arabs Resting*, Cleveland Museum; Poussin's *Achilles and the Daughters of Lycomedes*, Wildenstein & Co.; Lorrain's *St. George Slaying the Dragon*, Wadsworth Atheneum; Patinir's *The Flight into Egypt*, Robert T. Francis; Massaya's *Arrival at Bethlehem*, Metropolitan Museum; Paul Brill's *Flemish Landscape*, Julius H. Weitzner; Avercamp's *View of Campen*, Schaeffer Gallery; Van Goyen's *River Landscape*, Schaeffer Gallery; Murillo's *Landscape*, Durlacher Bros.; Salvator Rosa's *Landscape with Herdsman*, Vassar College; Guardi's *Scene in Venice*, Knoedler Galleries; Richard

*Landscape:* BARTOLOME ESTEBAN MURILLO  
Lent by Durlacher Bros.

Wilson's *Landscape*, Mrs. W. Murray Crane; Gainsborough's *A Grand Landscape*, Worcester Museum; Turner's *Storm Along the Coast*, Walker Gallery (Minneapolis); and Constable's *Hadleigh Castle*, Smith College.

Supplementing the loan collection of landscapes are selections from the Berkshire Museum's permanent collection, mostly gifts from Zenas Crane, and with stress laid on the Colonial painters, the Hudson River School and the 18th century British portraitists. Prominent among these paintings are works by Joseph Blackburn, George Inness, Thomas Hill, Chester Harding, Ralph Blakelock, Asher B. Durand, John Singleton Copley, Charles Willson Peale, Rembrandt Peale, Rubens, Lawrence, Reynolds, Raeburn, Hoppner, George Morland, William Dobson and Frank Kessler. Other exhibits range from the desk Hawthorne used during his residence in Berkshire County to the original "One-Hoss Shay" made immortal by Oliver Wendell Holmes.

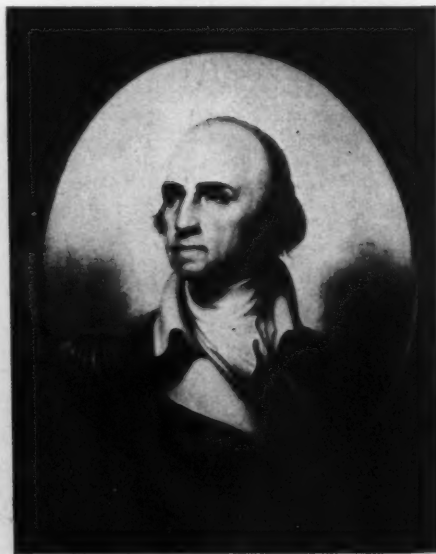
Tucked away in the Berkshire Museum's permanent collection is one painting of particular significance. It is the Juan Pons *Adoration of the Magi*, the only picture by this

artist scholars have been able to locate. It is also one of the few Spanish paintings of the fifteenth century which can be dated authoritatively, the date being painted by the artist in the same scroll in which he has signed his name. Chandler R. Post in his *History of Spanish Painting* says of Pons that he belongs to "the unhappy category of those masters who are still represented only by a single securely authenticated painting."

"The sad confession which I have to make at the end is that although we have found so many works to assign to the anonymous Masters of This and That, the emergence of a nameable artist, Juan Pons, as the author of a definite style cannot be followed up by the attribution to him of any of the numerous still unattached Valencian paintings of the period. . . . The history of Spanish art has provided us with many surprises and anomalies . . . but surely it can show no stranger freak of chance than the discovery of the personality of a painter from the Valencian Quattrocento in the Berkshire Museum at Pittsfield, Mass."

Child training in the arts is an important phase of the Berkshire Museum program. It

*George Washington:* REMBRANDT PEALE  
Gift of Zenas Crane





*Adoration of the Magi: JUAN PONS*  
(Spanish, 15th Century)

was one of the pioneers in the so-called Museum Game Method, the learning-by-doing principle used by Dalton and other progressive schools. The Children's Room was started 15 years ago, with Mrs. W. Murray Crane instrumental in getting it under way. Fifteen hundred children, recipients of the museum's medals for good work, have formed a society called the "Friends of the Berkshire Museum."

One large room is given over to the "travelling school exhibits"—boxed miniature settings illustrating natural history and art. As it is the director's theory that children must be allowed to touch the objects they are required to learn about, each exhibit as it goes to the various rural schools is arranged to have at least one part that may be freely handled.

A novel feature of the museum is the architectural use of "mobiles" by Alexander Calder. The mobiles, abstract sculptures which move on vertical spindles under the influence



*Landscape: MAURICE DE VLAMINCK, French Contemporary Famous for his Mastery of White*  
(Lent by Lilienfeld Galleries, New York, to Berkshire Museum)

of air from the ventilation ducts, are structurally a part of the new auditorium. They are five feet high and are of varied colors, including red, blue, yellow, orange, green, black, gray and tan. It is significant that from the heart of the reputedly conservative New England has come this first formal recognition of one of the most advanced of present day sculptors—significant also of the progressive administration that has made this an ideal small city museum.

**REMODELING AT THE MET:** Extensive remodeling of the west wing of the Metropolitan Museum of Art is to begin shortly to bring it into harmony with the more modern parts of the large building. Plans have been drawn up by John Russell Pope, New York architect, entailing a cost of \$260,000. The large collection of architectural and sculptural casts which occupied a prominent place in the wing will be put into storage.

## Spain's Art Saved

**PROMPT ACTION** in Spain at the start of hostilities by the Committee for Preservation of Art Monuments has saved nearly 95% of the art treasures of Catalonia from destruction by modern engines of war, according to an announcement made recently by Walter W. S. Cook, chairman of the graduate department of fine arts of New York University. Professor Cook, one of the world's authorities on Spanish art, was in Barcelona at the outbreak of the civil war and aided the committee in its early inventory work. Since that time he has been in constant touch with the committee by correspondence and has kept a running inventory of the whereabouts and condition of all monuments and works.

Within a week after the start of the war the Committee was formed, according to Professor Cook as quoted in the *New York Times*. "In Barcelona a special commission was appointed to take over control of all local museums," he said. "They were given the right to circulate freely throughout Catalonia, to investigate and photograph art treasures. By special decree all the private collections in Barcelona were transferred to the State's art museum, a move which paralleled that of the Russians after the revolution.

"Half of the contents of the Museum of Barcelona, including some of the greatest masterpieces, have been shipped to Paris. The rest of the Barcelona museum has been transferred to an abandoned monastery at Olot.

"The treasures of the Prado Museum have been shipped from Madrid and are stored in Valencia, at Alicante, and other works are being shipped to Paris for exhibition."

**PARDON ME!** Walt Disney, it is reported, has just turned down an offer of \$1,000,000 for the privilege of road showing in England alone of his first feature length cartoon, to be entitled *White and Seven Dwarfs*. The picture, which is already two years in production with the end not yet in sight, has aroused international interest as the first attempt to stretch animated shorts to full length features.

*Valley of the Ysabel: FREDERICK EDWIN CHURCH (Hudson River School)*



1st July, 1937



Threshing: JOE JONES

## Plaudits, Bricks for Metropolitan Newcomers

A FAVORITE TOPIC of art conversation in New York this summer is "What do you think of the Met's purchases in contemporary American art?" The Metropolitan Museum has obligingly placed seventeen canvases acquired thus far in 1937, along with others of less recent vintage together in one gallery—well ventilated—for the public's critical scrutiny and vented opinion. The seventeen acquisitions, made through the Hearn Fund, bring the 30 year total of contemporary purchases to 156 paintings.

Most outspoken among the art critics was Malcolm Vaughan, of the now defunct New York *American*, who found in the batch only four pictures "of high distinction."—Alexander Brook's study of a nude; Charles Burchfield's pictorial epic, a Western landscape entitled *November Evening*; Edward Hopper's handsome example of realistic description, *Tables for Ladies*, and Henry Mattson's monumental lyric of sea and sky, *Wings of the Morning*.

"Several of the other examples are good enough to deserve museum recognition but they do not rank with the finest paintings the several artists have produced. In other words, the Metropolitan could have selected from these painters better examples. Among those thus imperfectly represented are Robert Brackman, John Steuart Curry, Glackens, Marsh, McFee, Schnakenberg, Speicher and Maurice Sterne.

"What is more regrettable, a number of unsteady artists whose worth derives only from their best efforts are not represented at their best. This list includes Benton, Biddle, Kenneth Hayes Miller, Coleman, Etnier, Karfol, Lever, O'Keefe, Poor, Raphael Soyer and Max Weber.

"Most unfortunate of all," continued Mr. Vaughan, "the museum has overlooked painters who merit recognition and given the honor to others who have not yet brought their talent to ripe fruit. Of this sort, Louis Eilshemius is the outstanding example. That the Metropolitan has hurried to acquire three of his curious canvases seems little short of scandalous.

"Others who might have been 'left to wait awhile for their medals' are numerous. It is

not a pleasant task to name them out. In doing so, I add my hope that ere long they will really win their spurs. Among their names are Arnold Blanch, Henry Botkin, Louis Bouche, Lauren Ford, Adelaide de Groot, William Cropper, Joe Jones, Doris Lee, John Lillie, Molly Luce, Paul Sample and Cordray Simmons.

"The paintings of many of them have already been removed to the basement to make room for the latest acquisitions. Some of the pictures will never see the light of day again, and half of the new acquisitions must shortly suffer a similar fate. If this result continues longer, I fear the Metropolitan will weary of its policy and perhaps abandon its generosity toward our loving painters.

"Such an outcome would be a sad disaster. American painting has reached a vigorous stage of development, perhaps the most vital in our history. It deserves the help of every museum in the land. Surely the Metropolitan can find a way to gather in the harvest."

Edward Alden Jewell, the *Times* art critic, found in the display "nothing that deserves to be called shockingly inappropriate and several of the recent purchases promise to prove

admirable investments." Among the latter Jewell wrote: "Let Mr. Laufman's *Farm* by all means be included; also Henry Mattson's *Wings of the Morning* and George Biddle's excellent, familiar portrait of Marguerite Zorach, which now, I see, is entitled *Woman With a Letter*. Robert Brackman's *Girl and Still Life* seems thoroughly typical both of the artist's aims and of his most astute realization. A similar estimate may be placed upon the *Haunted House*, by Eilshemius, another of whose landscapes (minus the quaint orange border) is displayed on the south wall, not far from Mr. Botkin's *Along the Bayou* and Mr. Gropper's *The Hunt*, encountered just around the bend, on the west wall."

Discussing the other pictures, Mr. Jewell said: "Bouche's *Jane and Tuffy*, excellent in spots, lacks clear definition; not so the vivid *Threshing* by Joe Jones, which, however, spends most of its force in virtuoso pyrotechnic. The Hopper (*From Williamsburg Bridge*) is not, I should say, an inspired choice, all things considered; nor, if we keep in mind an artist's peak accomplishment, is the rather inarticulate little canvas by Mr. Botkin. The Tack portrait of John La Farge, dark and smooth, belongs to an early epoch that appears more distant, by a good deal, than it really is. Both the Gropper and the Sample may be esteemed less than the artists' best, while the fantasy by Doris Lee, in itself really delightful, seems a rather curious museum preference."

Little unanimity it appears exists among the art critics in their estimate of the new pictures. Jerome Klein, writing in the New York *Post*, expressed the opinion that Eilshemius' *Haunted House* and Max Weber's *Straggly Pines* "meet the museum test most effectively." Gropper's hunting scene," he added, "for all its captivating brilliance, is short in the roots, and I think we must ask the artist to go deeper into the matter. Doris Lee's *Zeppelin Catastrophe* is trifling with tragedy. Joe Jones' *Threshers* is an earnest work which frankly implies much ground yet to be covered."

Henry McBride, *Sun* critic, took a long time view of the policy behind the Metropolitan purchases and wrote that "oldtimers will note, possibly with alarm, that the new pictures are by no means up to the standard of those that Mr. Hearn himself chose for the museum. It was Mr. Hearn who gave to the institutions some of its finest Homers . . ." Twenty years hence, McBride hazarded, the likeliest one to survive will be Eilshemius' picture.

November Evening: CHARLES BURCHFIELD



## Art for Guns?

ARE BOTTICELLI, BELLINI, and other old masters, including even the Spanish patriot, Goya, helping to finance the militant program of Nazi Germany? A New York *Herald Tribune* correspondent, Ralph W. Barnes, in a copyrighted dispatch to his paper reported an auction sale held during June in Munich in which 777 works from Berlin museums, many by famous old masters, were offered at sale with a 1/3 cash discount offered foreign buyers. "Obviously under instruction from the German Government," wrote this correspondent, the state museums of Berlin put on the block paintings by such artists as Botticelli, Van Dyck, Fra Angelico, Giovanni Bellini, Tintoretto, and other masters of equal renown. The 33% discount offered to foreign buyers was an inducement to get needed foreign exchange. Thus if a German bid 28,000 marks for a work and a foreign bidder offered 30,000, then the foreigner, as the highest bidder, obtained the work, although he had to pay only 20,000 marks, but that in foreign currency.

While the works sold were not the most important ones owned in Germany, as were those sold from the Hermitage when Soviet Russia was under a similar financial stress, the importance of many individual works hint of a situation closely paralleling the Hermitage sale. The German Government, through its Propaganda Ministry has denied to the press that the works sold were from old collections in Berlin Museums. An official pointed out to the *Herald Tribune* correspondent that many of the works had come into the hands of German banks during the period of financial stringency prior to the Nazi regime and were sold by the banks to German museums. However, the provision allowing liberal discount to foreign buyers indicates that the bolstering of foreign exchange had a great deal to do with the sale. Among the reported works included in the auction together with the price reserved as lowest for each work, were: Botticelli's *Birth of Christ*, 15,000 marks; Bellini's *Circumcision*, 6,000 marks; Fra Angelico's *Sermon of St. Peter*, 5,000 marks; and three works by Van Dyck: *Study of a Young Man*, 6,000 marks; *St. John the Evangelist*, 4,000 marks; and *Portrait of the Countess Arundell*, 4,000 marks.

Others include, according to the dispatch, Tintoretto's *Christ Washing the Feet of St. Peter*, 6,000 marks; the elder Bassano's *Adoration of the Shepherds*, 500 marks; the younger Bassano's *Doge*, 1,000.



Carnival: PAUL CLEMENS (Wisconsin)

## A Nation's Artists Pass in Review

THE NATIONAL EXHIBITION OF AMERICAN ART, staged annually by New York City as part of its Summer Festival program in the arts, is current at the American Fine Arts Society Galleries until the end of July. More than 500 examples of painting and sculpture, arranged in regional groups, comprise this display in which every State, Territory, and U. S. Possession is represented. Selections were made by state committees appointed by the various governors with no further jurying in New York. Thus the exhibits reflect the critical as well as creative temper of the different parts of the country.

Many well known names are missing, and, for a national exhibition designed to show regional strength, the most conspicuous of the absent are probably Benton of Missouri, Curry of Kansas, and Wood of Iowa. Representation for each state is figured proportionately to population with the result that those with large art colonies are often seen at a disadvantage from the quantitative point of view. Only 18 paintings from New York, three per cent of the total, must carry this section which is responsible for a far larger percentage of art production in America. In the main, however, the show is considered

by critics considerably better than last year and it can be taken as a stimulating comparative report of art in America.

Comparing this year's performance with 1936, Emily Genauer of the *World Telegram* found less sectionalism in the present exhibit and wrote that "technic, plastic conception, formal aesthetic relationships, it appears, occupied the painters far more than the depiction of any particular locale." Few abstractions, no "school" pieces, by which she means obvious reflections of the work of the better known regional artists, and few traces of Paris influence were found by Miss Genauer. "The majority of the pictures," she wrote, "are sturdy, original, animated depictions of the American scene, characterized by that feeling for rhythm in line, form and color which more and more becomes a dominant feature of American art."

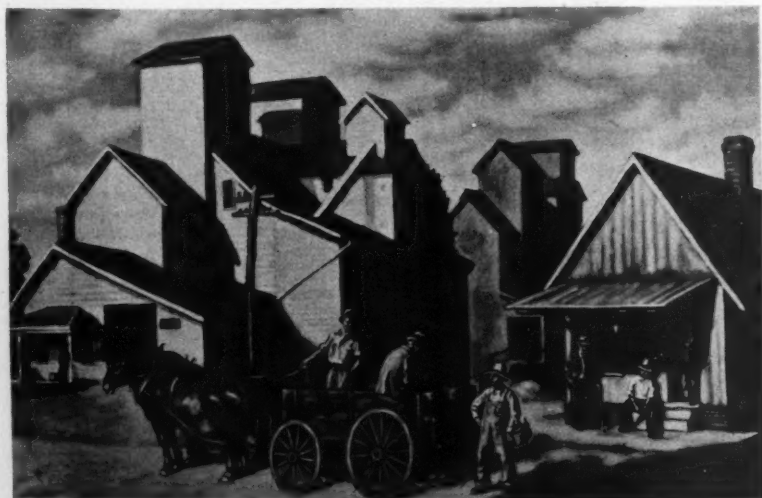
Strongest of all the groups, in the opinion of Jerome Klein, writing in the *Post*, was the New York section, while the most interesting challenge to eastern leadership he felt came from Michigan for its technical brilliance. "I dare say the well known Cranbrook Academy has had much to do with this. At any rate there are such examples as the vibrant winter scene of Carlos Lopez, Zoltan Sepeshy's *Ohio Land*, Samuel Cashwan's vaguely modern sculpture, and Charles B. Culver's *November Day*, painted with remarkable self assurance. And of course John Carroll is not to be outdone in the sleek touch."

In general it was felt by the critics that the showings by the South and for the most part by New England are least interesting, with however, exceptions found in the works of Waldo Pierce of Maine, Herbert Meyer of Vermont, Van H. Ferguson of Florida, Waldo Kaufer of Rhode Island, Gladys Brannigan of New Hampshire, and Dorothy Segal of Connecticut, among others. Rella Rudolph from Alabama contributes an arresting picture of negro singers called *Jubilee*.

In the Illinois contingent were works well known in Chicago which New York had its first opportunity to see, such as Carl Hallsthammer's prize winning *Venus in Red Cherry* and one of Ivan Le Lorraine Albright's time-worn figures, this one called, *Fleeting Time*

[Please turn to page 34]

Saturday at Philo: WILLIAM KENNEDY (Illinois)



1st July, 1937



Small Town Fire: JOHN MCCRADY

## Dallas Scene of Pan-American Exhibition

THE ART of the Americas—North, South, and Central, past and present featuring an excellent cross-section of contemporary United States work—has been assembled for the summer at the Dallas Museum of Fine Arts as its contribution to the Pan-American Exposition. Three broad classifications representing the art of the pre-Columbian period, that of the Spanish and European domination, and contemporary work of the three Americas, particularly in Texas, comprise the main divisions of the show, arranged this year by Director Richard Foster Howard. John William Rogers, critic of the *Dallas Times Herald*, rates this show as far superior to the more elaborate Texas Centennial exhibit last year.

From the indigenous culture that flourished long before the arrival of Columbus there is a large display of material loaned from the American Museum of Natural History, the University of Pennsylvania, Tulane University, and from Joseph Brummer of New York. Stone carving, pottery, textiles represent the art of the Mayas, Aztecs, Zapotecs and Mixtecs in Mexico and the Quimbayas and Incas in South America. A Mayan temple is reproduced in model, and fragments from original temples illustrate the sculptural adornment of the architecture. There is the fabled gold of the Incas, cast in the jungles into glistening idols and fine jewelry long before the greedy Spanish conquerors came.

Of the European objects on view the main attraction is the collection of old masters anonymously loaned by a Dallas citizen described on page 23 of this issue. Another group of paintings, loaned from the Lamborn collection of the Pennsylvania Museum were done in Mexico in the 17th and 18th century in the manner of Murillo when the Spanish influence was most vigorous. Many of the paintings, designed to convert the Indians to Christianity, are amusing for their naive attempts to correlate western religion and ritual to primitive Indian understanding. The Dieties are often portrayed dark brown in color like the Indians themselves.

In the contemporary section is the greatest variety of work. Mexico is well represented and there are notable paintings from Guatemala, Columbia, Brazil, and Venezuela, with the majority, however, from the United States. In the Texas section there are 63 oils selected by a jury from the work of 1,500 Texan artists invited to send their work. Because of strict shipping requirements about 700

artists responded with canvases. The jurors were Donald Bear, director of the Denver Museum; Xavier Gonzales of Newcomb College, New Orleans; and Frederick Browne of the Rice University faculty.

While engaged in assembling the exhibition, Mr. Howard conceived the idea in the Metropolitan Museum that Manuel Leutze's *Washington Crossing the Delaware* would be an exceptional attraction if it could be obtained on loan. The Metropolitan authorities looked kindly on the idea, but upon investigating the requirements and the expense of transportation of the huge painting and insuring it in Texas for six months, he had to give up the project. However, he was fortunately able to borrow from the Ferargil Galleries in New York the sketch from which the large painting was made. This was made from the first large painting Leutze did of the subject but which was damaged by a fire in his studio. The insurance company paid for the damage, took the picture and later sold it at auction in Germany. Leutze then did the second large picture—the famous one in the Metropolitan Museum—from the 4'x5' study now in Dallas.

A prosperity note crept into the preparations for this exhibit which accounts for the fact that there is no painting by Grant Wood included. It was attributed by Mr. Rogers of the *Times Herald* as due to the fact that "so rapidly has this artist's work sold that neither in his studio nor at his dealer's was anything available, while recent purchasers of his pictures were loathe to lend them for a six month period." By and large the United States section gives one of those excellent cross-section views of contemporary work that should throw the national spotlight on Dallas for the summer.

The following list includes the titles and artists of all the contemporary work other than the Texas paintings:

John Allison, *Erie Engine at Suffern*; Valentin Abascal, *Solola Indians*; George Barr, *Monkey and Children*; Gifford Beal, *The River*; Thomas Hart Benton, *Hoing Cotton*; Jaime Arimany, *Ox Cart*; Isabel Bishop, *Nude*; Arnold Blanch, *Doris Lee*; Aaron Bohrod, *The Haircut*.

Louis Bouche, *Stamford Gas Works*; Robert Brackman, *Portrait of the Artist's Wife*; Alexander Brook, *Jane*; Edward Bruce, *Landscape Near Weston*; Audrey Buller, *Pay Reading*; David D. Burluk, *Bouery*; Paul Cadmus, *Gliding the Acrobats*.

John Carroll, *Tumbler*; Clarence Carter, *White Silo*; Julio Castellanos, *Mother and Child*; James Chapin, *Young Ball Player*; Clarence K. Chatterton, *Hillcrest Road*; Russel Cheney, *South Meeting House*; Nicolai Cikovsky, *No Jobs*.

Julia Codesido, *Flower Girl*; Jose Marques,

Campao, *L'Aube-Mediterranean*; John Corbino, *Green Landscape*; Ralston Crawford, *Railroad Power Lines*; John Steuart Curry, *At the Circus*; Andrew Dasburg, *Taos Plaza, New Mexico*; Lamar Dodd, *View of Wylam*.

Guy Pene Du Bois, *Meditation*; Louis Ellshemi-us, *Blue Mountain and River*; Stephen Etner, *Cloudy Day*; Emlen Etting, *Departure*; Ernest Flene, *Nocturne, Union Square*; John Fulton Polinsbee, *Quay at Trenton*; Karl Free, *Epiphany*.

Frederick Friesecke, *The Rose Gown*; Emil Ganso, *Metropolis*; Martin Gambee, *Rain on the Reservation*; Antonio Gattorno, *Quiere mas Cafe*; Don Ignacio; Humberto Garavito, *Natives from Todo Santos, San Pedro Volcano*; Manuel, *Indian Women Bathing, Guatemalan Landscape*; Grace Gemberling, *Ploughing*; William J. Glackens, *Mahone Bay*.

Anne Goldthwaite, *Her Daughter*; Arshile Gorky, *Organisation No. 2*; Murray Hoffman, *Portrait of a Venetian Lady*; Mary Hoover, *Father and Daughter*; Edward Hopper, *Barber Shop*; E. Vernon Hunter, *Pashandle Town*; Ignacio Gomez Jaramillo, *Adois a Colombia*.

Joe Jones, *Wheat with Farmer*; Morris Kantor, *Arrangement*; Bernard Karfoll, *Resting*; Bernard Karfoll, *Girl in Blue Blouse*; Rockwell Kent, *Spring Thaw*; Georgina Klitgaard, *January*; Leon Kroll, *Pear Trees in Blossom*.

Max Kuehne, *Winter*; Yasuo Kuniyoshi, *Circus Girl, Weather Vane and Other Objects on Sofa*; Sidney Laufman, *The Clearing*; Ernest Lawson, *City Hall*; Doris Lee, *Landscape with Fishermen*; Hayley Lever, *Lunch Hour*; Ward Lockwood, *Taos Today*.

Manuel Rodriguez Lozano, *Lovers*; Molly Luce, *Roadside Stand*; Luigi Lucioni, *Portrait of Bob*; John Lyman, *Costumes 1890*; Peppino Mangravite, *Fish—Materials for Bouillabaisse*; Reginald Marsh, *United States Marine*; Henry Mattson, *House by a Dam*.

John McCrady, *Small Town Fire*; Frank Mechau, *The Last of the Wild Horses*; Joseph Meert, *The Old Road*; Paul Meltzner, *Resurrection*; Herbert Meyer, *The Happy Farm*; Barse Miller, *Strikers' Card Game, St. Pedro*; Kenneth Hayes Miller, *Tuesday Sale*.

Edith Nagler, *After the Swim*; Jose Clemente Orozco, *Sketch for Figure of Quetzalcoatl*; Orozco, *The Wounded Soldier*; Alzira Pierce, *Family Group*; Waldo Pierce, *County Fair*; A. Sheldon Pennoyer, *Christmas Deliveries*; Hobson Pittman, *Summer Day*.

Abram Poole, *Crayfish Boy*; Henry Varnum Poor, *Icy Ravine*; Constantine Pongialis, *Water Carriers*; M. Elizabeth Price, *Grand Plains, Bruges*; Louis Ritman, *Solitaire*; Diego Rivera, *Mother and Child*; Paul Rohland, *Southern Street*; Umberto Romano, *Repose*; Charles Rosen, *The Church at Mystic*; Doris Rosenthal, *Tehuana*; Paul S. Sample, *Band Concert*; Gordon Samatas, *"I" Station*; Carlos Sanchez, *St. Denis No. 2*; Eugene Savage, *The Orchid Trail*.

Henry Ernest Schnakenberg, *Portrait of E. B.*; Frederick Shane, *Highway Washout*; Charles Sheeler, *Americana*; Anatol Shulkin, *Dorothy*; Simkha Simkhovitch, *Ina*; Clyde Singer, *Street People*; David Alfaro Siqueiros, *At the Prison Gate*.

John Sloan, *Bertha With A Green Apple*; Antonio Sotomayer, *La Choluta Josepha*; Isaac Soyer, *Scrubwoman*; Moses Soyer, *The Young Audience*; Eugene Speicher, *Mary R.*; Francis Speight, *Summertime*; Maurice Sterne, *Village Performance*.

Henry Strater, *White Face Cattle*; Rufino Tamayo, *Three Musicians*; Frederic Taubes, *Nude in Landscape*; Leo Townsend, *Sunday*; Valentin Vidaurreta, *The Song*; Harold Weston, *Figure With Pillow*; Weston, *The Carpenter Figuring Estimates*; Robert Strong Woodward, *Haying Time*.

A complete list of Texas artists participating in the exhibition follows:

John S. Ankeney, Dorothy Austin, Marjorie Baltzel, Kathleen Blackshear, Charles T. Bowling, Edith M. Brissac, James Brooks, Don Brown, Kenneth Brown, Laura Buchanan, Caroline Burton, Lura Mae Burton, Jerry Bywaters, John Canaday, Bess Carr, Gene Charlton, E. Richardson Cherry, Margot Cook, Bob Crabb, Reid Crowell, Fred Darge, Lorene David, McNeill Davidson, Jessie Davis, Granville M. Deane.

Marie Dellency, John Douglass, Otis Dozier, Pattie R. East, Jessie Eckford, Edward G. Eisenlohr, Inez Staub Elder, John F. Enser, Alice Fish, Ione Franklin, Nannie Mae Gentry, Harry Lee Gibson, Boyer Gonzales, Jr.

Ernest R. Hardin, Roberta Harper, Alexandre Hogue, Dwight C. Holmes, Wade Jolly, Raoul Josset, Mary Aubrey Keating, Lucille Kelly, Clinton King, Edmund Kinzinger, John Koenig, Lucille Land Lacy, Stella L. LaMond, Dorothy A. LaSelle, Harry Lawrence, Dean Lee, Thetis Lemmon, Martha Lennox, William Lester.

Florence McClung, Blanche McVeigh, Adalie Margules, M. T. Mauley, Lucy Maverick, W. Ralph Merrill, Marvin Moyer, Cecilia Neuheiss, John Nicholson, Michael Owen, Nina Peoples, Maxine Perini, Robert Preusser.

Dickson Reeder, Camille Richard, H. O. Robertson, Isabel Robinson, Virginia Ruse, Margaret Ann Scruggs, Aloys Gossage Shipp, Rosalie Speed, Coreen Mary Spellman, Everett Spruce, Rudolf Staffel, Ruby Stone, Olin Travis, Margaret W. Tupper.

Amelia Urbach, Helen Bess Vance, Marie L. Weisberg, Julius Woeltz, Lessi Ellen Wooldridge, Virginia Worthington, Frederick Browne, and Xavier Gonzales.

## Summer in New York

WHILE MANY of the New York art galleries are curtailing their schedules as is customary during the summer, there will be ample opportunities for the out-of-town visitor to see a variety of interesting exhibitions. One of the largest of the summer exhibitions held in a private gallery is the "First Annual Revolving Exhibition" at the Studio Guild lasting until September 4. Nearly 200 paintings and 30 sculptures are now on view there and these exhibits will be constantly changing.

At the Walker Galleries is a group show of contemporary Americans—most of them headliners—which may be seen until July 24, after which the galleries close to reopen September 1. Benton, Curry, Grosz, Joe Jones, Doris Lee, Alexander James, are among the twenty artists represented. Outstanding among the pictures are Curry's *Self Portrait* done in 1929 and seen in New York for the first time; Alexander James' *Portrait of Michael Phipps* and Molly Luce's *Winter Solstice*.

For an exceptionally wide variety of Americans in painting, sculpture and in black and white, the Ferargil Galleries have assembled a large show for July. Many of the artists seen previously in one man shows are represented, offering an opportunity for sobered second judgment. From earlier times are works by Davies, Weir, Twachtman, French, Pennell, and others. From the contemporary list of American artists are Hopper, Marsh, Lucioni, Ford, Lillie, Janet Scudder, and others. Most recent of all is Manuel Tolegian, who just had his first one man show after graduating from Washington Square's outdoor group, and who is considered by many critics a real "find."

The Boyer Galleries plan to be open all summer with changing group shows of contemporary Americans. The present show contains the three Alexandre Hogue paintings reproduced in full-color recently in *Life Magazine* with its article on the drought. There are also works by Burliuk, Gorky, Maurer, Weston, Dasburg, and Eilshemius.

The Kleemann Galleries, closed during August, are having a July group exhibition, interesting for its inclusion of earlier men such as Thomas Eakins and Arthur B. Davies. There, too, are some Eilshemius works, and three or four excellent canvases of Ann Brockman.

For modern French work, the Carstairs Gallery, closed now, will reopen in August with a summer selection. Among important shows for the fall, this gallery has scheduled a comprehensive show of Whistler's pastels and water colors, presenting the great American in his intimate paintings. Durand-Ruel, specializing more in the Impressionists, has another interesting display.

A summer exhibition has been assembled at Knoedler's which is particularly interesting for the section devoted to prints. A one-man show of water colors, the artist's first in New York, is being held by Bruce Crane at the Hudson D. Walker Galleries. This closes July 9 and the following day another show goes up consisting of lithographs by Adolph Dehn and Will Barnett, and monotypes by Frank Van Sloun.

Other summer exhibitions are at the American Women's Club Galleries; the Pen & Brush Club; the Babcock Gallery; a summer selection at Findlay Galleries; Milch Galleries; Macbeth Galleries; and, of course, the five museums: the Metropolitan, the Modern, the Frick Collection, the Whitney, and Brooklyn Museum—with special exhibits at all except the Frick.

1st July, 1937



POTTERY DESIGNED AT THE UNIVERSITY OF CINCINNATI  
A frank expression of industrial methods and aims.

## Cincinnati's Aim: Pottery With a Purpose

CINCINNATI and ceramics are in a sense synonymous terms. For years the famous old Rockwood Potteries have served as a standard in artistic sensitivity to the age-old business of making pots and vases. With the march of industry, deploying its mechanical equipment into every corner of civilization from cereal food to skyscrapers, the ceramic industry has found itself forced into industrialization and oftentimes divorced from intelligently creative design. At the University of Cincinnati's School of Applied Arts, the ceramic course under the direction of Harold Siegrist Nash has based its policy upon the new dispensation. The University's *Bulletin*, outlining the ceramic course which is a five-year co-operative plan, says this: "The potter's wheel gives way to the mechanical jigger; the blow-pipe to the wizardry of automatic pressing and blowing machines; giant presses, moving under tons of pressure, feed tiles continuously to tunnel kilns that never cool the whole year round. Someone must design what these machines produce."

"Modern architecture demands brick, terra cotta, concrete, glass, enamelled steel: all ceramic materials. Fireplaces, radiant heaters, cooking devices are made of clay. Floors and walls of tiles or rolled glass slabs figure in contemporary architectural style. Vitreous enamels, that were first used on metals as cloisonné, now cover the most modern sinks, stoves, and refrigerators. Modern advertising uses glass and enamelled metal signs and neon traceries. Tableware—earthen, glass, or porcelain—is still the housewife's ideal. Foods are packed for sale in glass containers. Machine-made bottles have been exhibited in the Metropolitan Museum of Art."

"The ceramic course is based on a frank

acceptance of modern industry, quantity production, and machine tools, as the possible instruments of a fine social art. Its object is to train designers. The programs of training provide both for commercial design and for the studio artist who wishes to produce wheel-thrown pottery, decorated glass, enamels on metal, novelties and many other individual wares."

In a recent article in *Design*, Professor Nash pleaded for a new appreciation and consideration of pots, scoring the tendency among so many studio workers to repeat, parrot-like, the dextrous use of such tools as the potter's wheel, to turn out articles designed "for Art's sake." Turn out pots for use, he urged, pots with a purpose. "Think of pots as personalities or think of them as embodiments of sensuous qualities of living, and you can't help recognizing the sham of the arty and artistic. Chuckle over the breathless bulk and sombre dignity of a Boston bean pot. It's not great, but it is sincere. Catch your breath at the clear, lifting fragrance of a Ming blue and white jar designed for use. It has the spiritual freshness of a bright spring morning. Acknowledge the voluptuous loveliness of a full-bodied Austrian container as you would that of a drenched white sail belied out in the wind. Respect the modest charm of the homely pots. Novels are tame, and plays are dull when you become really acquainted with pots."

At the University of Cincinnati (where, contrary to Antioch's claim, the "Co-op" system began) the students find it as much fun designing kitchen utensils as making a vase with an Oriental glaze. To the former they can at least bring a functional design based upon the oldest of all art principles.

## Boston Acquires Famous Renaissance Panel, Attributed to Fra Carnevale

CONCLUDING A SEASON marked by several brilliant acquisitions the Boston Museum of Fine Arts recently purchased a famous Renaissance panel, the Barbarini *Presentation of the Virgin*, which with its companion piece in the Metropolitan Museum, is thought to have been painted by Fra Carnevale. At the division of the Barbarini estate several years ago the two pictures were separated and the *Presentation* comes to Boston from the collection of Prince Corsini who acquired it at that time.

Notable as a magnificent example of Renaissance painting regardless of who did it, the picture is outstanding for its brilliant color in the costumes, its superb draughtsmanship, and the great interest in architectural details and adornment. The Virgin, a demure maid, all but lost in the profusion of people and details of setting, is entering a typical 15th century basilican style church. At the far end are three monks who await her arrival for the ceremony of purification, for which Candlemas Day is dedicated. The Virgin, attired in blue, is accompanied by her mother dressed in a clear green costume. The two are attended by four heavily robed figures

while following the group are two elegantly attired courtiers.

Sacred and profane intermingle throughout the picture as they did throughout Renaissance life. In the foreground are scrawny nude beggars with their ill-fed dog. Within the basilica are knots of men, engaged in worldly conversation or coming and going. The bas-reliefs on the facade are scenes of the Visitation, groups of girls, a piping satyr of frankly pagan style, and classic carved ornament.

Compositionally the picture derives its interest from the motive of linear perspective which was new and exciting to the 15th century artist. The illusion of depth is carried further by opening the clerestory to view fleecy clouds in the background. Despite its splendid unity the various elements are eclectic in derivation and a student in Italian painting will find great interest in spotting these. The types of women derive from Piero della Francesca, Paolo Uccello, and Domenico Veneziano. The figures of the nude beggars are reminiscent of Carpaccio and even Signorelli; the sculptures recall Donatello; the pagentry is somewhat similar to the San Ber-

nadino panels in Perugia attributed to Fiorenzo di Lorenzo.

The two panels were first discussed in 1871 by the pioneers of modern criticism, Crowe and Cavalcaselle, who found evidences of a North Italian training in the schools of Ferrara and Padua. The attribution to Fra Carnevale was first made by Adolfo Venturi, and immediately challenged by other critics as being highly speculative. Venturi later relinquished this attribution and gave the panels to an unknown Umbrian influenced by Piero della Francesca. In spite of this the fact remains that what stylistically exists in the two panels tallies well with what meagre knowledge we have of Fra Carnevale. He was a monk, a painter with architectural training, of great influence in Umbria. The coat of arms of the Montefeltro family, with which he was connected, appears on the panels. No other known pictures can be definitely attributed to Fra Carnevale. Ergo, say the scholars, tentatively, why not Fra Carnevale as the author?

The history of the painting now in Boston is not absolutely clear but it is believed that the panels formed part of the Montefeltro and Della Rovere family collections, which were appropriated and brought from Urbino to Rome about 1630 by Maffeo Barberini, Pope Urban VIII. They are recorded as being in the private apartments of the Barbarini palace early in the 19th century, and come indirectly to America from that estate. The companion panel was reproduced on page 11 of the 15th March, 1936 issue of THE ART DIGEST.

*Presentation of the Virgin: FRA CARNEVALE (Attributed)*



### Wants Plaster Eagles

To the postmaster of Trenton, New Jersey, art is a matter closely linked with the points of the compass. Charles Ward, Trenton artist, was given a Federal commission to paint two murals for the lobby of the local postoffice. They were to be placed on the East and West walls. But now that the paintings are completed, the postmaster, Dr. Edward H. Jennings, who is also a practicing dentist and a Democratic leader of parts, says they must go on the South wall or not at all. It seems that a number of plaster eagles got stuck on the East and West walls originally, and Dr. Jennings says that he would rather have the eagles.

Ward, who evidently listened to what Grant Wood had to say about an artist making good in his home town, was anxious to comply with all requirements, even those of the local powers-that-be. However, he found that to change his murals to the South wall he would have to add two feet to one and cut five feet from the other. A friend suggested that he "put the whole thing in the hands of a somewhat radical group." But Ward said "no" because he does not "believe in unnecessary trouble and it might be bad for the government art projects. We know they have been a god send to artists." So, the postmaster keeps his plaster eagles and the artist keeps his murals—in his studio.

"METHODS" AND "IDEAS": The 35th annual Summer Session of the Chicago Academy of Fine Arts will begin July 6. Supplementing regular courses in all branches of art is a special two-week "Methods Course" for elementary public school teachers under the direction of Miss Olive Hanson, district supervisor of art in the Chicago city schools. A special two-weeks "Idea Course" for teachers of art in high schools starts July 19 under the direction of Kenneth Foster.

## Millions in Art!

ART AND LITERARY PROPERTY sold at auction during the past season at the American Art Association-Anderson Galleries, New York, totaled \$2,970,997 for 70 sales held between September, 1936, and May, 1937. This figure is slightly higher than the total realized two seasons ago of \$2,814,172 for the same number of sales, and smaller than last year's figure of \$3,218,283 for 79 sales. A number of record prices established during the past season however indicate that comparatively prices were higher than in recent years.

The highest total for a single sale—the highest since 1929—was \$471,761 for the Genevieve Carvan Brady collection at "Inisfada" dispersed during May. The record price of the season was also established at this sale: \$43,000 each for two Tournai Gothic tapestries of the *Country Life* series purchased by French & Co. The total for paintings alone sold through the season by the galleries amounted to \$244,412. Literary property including books, autographs, manuscripts and prints totaled \$813,246, while the largest classification, which included antiques, decorative arts, furniture, silver and jewelry, amounted to \$1,913,338.

Other top prices for the season were: \$32,000 for a Brussels Gothic allegorical tapestry, acquired by French & Co. at the Brady sale; \$31,000 for Keat's set of Shakespeare's works, purchased by Dr. A. S. W. Rosenbach at the dispersal of the George Allison Armour library; and \$30,000 for an early American silver punch bowl of monteith type by John Coney of Boston. Another record price was established with \$7,700 for a painting by Frederick Remington entitled *Indian Warfare* (also known as *Custer's Last Stand*), being the highest price realized to date at public sale for a work by that artist.

Total attendance this season amounted to 73,000 persons at the galleries on 57th Street and Madison Avenue, while an additional 26,000 made the trip to Manhasset, Long Island, to attend the Brady sale. In general the year was marked by high tapestry prices, strong book prices, a new interest in early American silver, continued popularity of Currier & Ives prints, and rising prices for paintings, particularly those of past generation Americans.

Interesting prices in the various painting sales were: Raeburn's portrait of *Master George John Fraser*, sold for \$10,000; Sargent's portrait of *Mme. Helieu* for \$4,700; Van Dyck's *Edward Sutton, 9th Lord Dudley*, which had belonged to Gainsborough, for \$2,900; Aelbert Cuyp's *Herdsmen Tending Cattle* for \$2,200; Orpen's portrait of his little daughter *Kit* for \$2,200; Corot's *Villa des Pins Noirs* for \$3,800 and *Le Chevrier Charmant sa Chèvre avec la Flute* for \$7,700; *October Afternoon* by J. Francis Murphy for \$1,600; Troyon's *Le Retour à la Ferme* for \$3,500; Turner's *Blois on the Banks of the Loire* for \$4,100; Constable's *London from Hampstead Heath* for \$1,900; Henry Golden Dearth's *The Butterfly Orchid* for \$2,500; a Millet *Shepherdess* for \$3,700.

Other interesting prices reached at various sales were: \$5,700 and \$2,000 respectively for two small Seurat pencil drawings; \$1,050 for *Mother and Child*, a wash drawing by Picasso; \$1,500 for a Cézanne water color, *Les Grands Arbres*; \$1,700 for *Tahiti*, a painting by Gauguin; \$425 for a Degas bronze *Dancer*; \$9,000 for a Corot landscape with bathers; \$4,200 for a pair of K'ang-hsi *famille noire* porcelain vases; \$5,900 for an early New York silver tankard; \$3,800 for a tankard by George Fielding of New York (1731); \$12,000 for eight Henry Alken fox-hunting



Pastorale: GIOVANNI BATTISTA PIAZZETTA

## Worcesters Give Chicago a Third Piazzetta

A THIRD PAINTING by Giovanni Battista Piazzetta, Venetian painter of the early 18th century, has been presented to the Art Institute of Chicago as a gift from its active benefactors, Mr. and Mrs. Charles H. Worcester. Joining the *Beggar Boy* and the translation of Bassano's *Annunciation to the Shep-*

*herds*, already in the Worcester Collection, the new work, *Pastoral Scene*, comes from the collection of Dr. Paul Drey of New York. A brilliant, glowing work with strong modeling effects of light and shade, the picture depicts a group of gypsies in an outdoor setting. Piazzetta's reputation as probably the most powerful painter of his day rests upon his serious handling of just such genre subjects as this. The painting measures 77 by 57 inches.

Among the baroque painters of Italy, Piazzetta stands as a painter of probity at a time when, with easy formulas and sentimentality, the majority of painters had become merely glorified interior decorators. A few men of the period, however, were doing serious work and latter-day appreciation for the baroque pivots on the work—often genre—of Piazzetta, his master Crespi, and a few others. The former's influence on Tiepolo was a major factor on the direction of that artist's development. Piazzetta was seriously concerned with problems of construction and character and the subject was always incidental to the problem in composition which it presented. In much of Piazzetta's work Frank Jewett Mather, Jr. has detected a "take me or leave me" note, recalling, with other similarities, an artist of the century following, Edward Manet.

The *Pastoral Scene* is thought by some authorities to be a pendant to the artist's famous *Figures on a Shore* with which it agrees in mood and size. Pallucchini dates it after 1740, in which year the well known *Fortune Teller* in the Venice Academy was known to have been finished.

aquaints of *The Beaufort Hunt*; \$2,000 for a series of Rudyard Kipling letters with autographs; \$1,350 for a first edition of Grey's *Elegy*; \$5,000 for a set of 21 proof plates by William Blake for his *Book of Job*; \$6,600 for a folio edition of Audubon's *Birds*.

In the fields of prints, the engravings and etchings of the well-known Louis E. Stern collection included \$1,425 for Bone's *Spanish Good Friday* and \$1,100 for Zorn's *Fisherman at St. Ives*; also \$1,600 for McBey's *Camel Patrol* and \$1,000 or more for several other works of Zorn. Currier & Ives prints demonstrated their continued popularity with, for example, \$950 for *Home to Thanksgiving*, in a sale of prints from various sources. The Leonard L. Stein collection of engravings and etchings brought a total of \$44,590 for one session, in which Rembrandt's famous *Hundred Guilder Print* sold for \$10,500 to the Alden Galleries; Dr. Faustus for \$2,500; Durer's *Adam and Eve* for \$5,500, *Melancholia* \$2,000 and *Coat of Arms with a Skull* \$3,000. Rembrandt's *Three Crosses* and *Christ Presented to the People* each brought \$1,600, while works of yet earlier masters brought substantial prices.



*School Days:* JOHN J. SOBLE  
One of the "Newer Names" in American Art

## "Talked About" Pictures Feature Toledo Show

BLUE RIBBON works dominate the 24th annual summer exhibition of contemporary American paintings at the Toledo Museum of Art, current for the next two months. With 84 canvases by 82 contemporary painters, the museum has this year hung its largest and probably most selective annual, with such well known names as Hopper, Lie, Beal and Sloan interspersed with the names of newer men like Jon Corbino and John J. Soble. Twenty of the works included were shipped directly to Toledo from the Corcoran Biennial.

The large number of prize winners from important American annuals should provide the main attraction to this year's show. For those who could not get to the Corcoran Biennial there are included works by three artists who carried off honors: Edward Hopper, Guy Pene du Bois, and Francis Speight, as well as the painting voted by the public as the most popular, Feodor Zakharov's *Ballerina*. The first prize winner at this season's Carnegie International, Leon Kroll's *Road from the Cove*; two works from the venerable Pennsylvania Academy show,

Ernest Ipsen's *Mr. Lanth and Bottles*, which won the Walter Lippincott prize and Daniel Garber's *Springtime: Tohicon*, winner of the Jessie Sesnan medal, are also included. From an earlier Pennsylvania show is William Clacken's *Girl in Black and White* which won the Carol H. Beck gold medal in 1933. Two prize winners from National Academy shows—equally venerable—are Sidney Dickinson's *The Pale Rider* and Everett Warner's *Rain*, winners, respectively, of the 1st and 2nd Altman prize. The message of *The Pale Rider* remains as enigmatic as ever.

Ten of the artists included this year are already represented in the Toledo Museum's permanent collection, three of them joining the company from this same annual last year. These latter are Henry Lee McFee, John J. Soble, and Maurice Sterne. A Toledo artist, also represented in the permanent collection, I. Abramofsky, contributes to this year's annual a portrait of Mrs. Frank Canaday.

The exhibition, giving an admirable cross-section of talked-about paintings and painters, continues to September 6.

*Reclining Nude:* GUY PENE DU BOIS  
Veteran American Painter and Critic



## Trompe D'Oeil!

SOLEMNLY RULING that it is not a question of whether Maurice Utrillo is dead or not but whether he drank himself to death—all this while the latter is very much present in the courtroom, alive—the London Court of Appeals is now hearing the libel suit of Utrillo versus Tate Gallery. Last year the gallery's catalogue contained an obituary of the famed Parisian painter of street scenes, describing him as a confirmed dipsomaniac and stating that he had died from drinking in 1934.

Gross exaggeration, as Mark Twain once described such premature obituaries, but the turn the case has taken—and it looks like Utrillo will lose at this writing—indicates that the technicality that may save the Tate is that the drinking feats were not at all exaggerated and that any normal person would have been dead anyway. It's all very British.

Born in 1880 the illegitimate son of Suzanne Valadon, famed as a Montmartre model who became a painter in her own right, Maurice is said to have become a drunkard at 15. Since 1934 he has been "cured" and has lived quietly near Lyons. The case-history of the man, which his counsel vainly attempted to have expunged from the court record, as quoted in the New York *Herald Tribune*, follows:

"While still a boy M. Utrillo developed and indulged a taste for alcohol, and in his adolescence his health and mental condition were seriously and adversely affected by his alcoholic excesses. . . .

"Utrillo spent his time painting and drinking, it being his practice when at work to keep a bottle by his side, which he constantly replenished. . . .

"He habitually stated that he had to drink in order to paint, and gave away his canvases in exchange for small sums of money, sufficient to purchase drink.

"His riotous and disorderly conduct brought him into violent conflict with the police, and on numerous occasions he was arrested. . . .

"When he had no money to purchase recognized alcoholic liquor, he used to consume lamp spirit, mentholated spirit, petroleum, benzine, eau de cologne and ether. . . .

"He used to sign the canvases of other and inferior artists in return for a few francs with which he obtained drink. During the World War Utrillo was an inveterate drunkard.

"In 1916 he attacked a man, stuck a woman with a pin, attacked a youth and smashed a fire alarm. On complaint being made that he was a public danger and a menace to women and small girls, he was arrested.

"Five policemen were required to effect his arrest.

"He used to give pictures away for the price of a drink, and openly said that he had smoked opium and hashish to such an extent that he had fallen down, incapable of moving in the Champs Elysees."

There followed more details of encounters with the gendarmery and confinements in asylums as the Tate Gallery with the printer of the catalogue as co-defendant strove to show his honor the Lord Justice that Utrillo's presence in the room was what a good surrealist painting is said to be: a *trompe d'oeil*!

MAJOR INDUSTRY: In the past two years more than 1,100 individual works of art have been produced for the Federal Art Project in one town—Woodstock, N. Y., famed artists' colony.

## Well Done!

RECOGNITION OF GOOD WORK in adult art education has come to the San Francisco Museum of Art in the form of a \$7,500 grant from the Carnegie Corporation of New York to be used in the furtherance of an adult art appreciation program during the next season. Serving the Bay Region and, with traveling exhibitions, all of northern California, the museum course will consist of weekly two hour sessions at the museum, and an extension service to libraries, clubs and civic organizations providing color reproductions and original works of art at only a nominal fee. The grant is the first of its kind to a west-coast museum.

Subjects to be included in the museum course will embrace the fundamentals of seeing and drawing, art history and appreciation, aesthetics and art in its application to everyday life, and sharpening of perceptions for more vivid experiences in the arts. A fee of only \$5 will cover the entire course of 30 weeks from October to May.

### The One-Hoss Shay

*Have you ever heard of the wonderful one-hoss shay,*

*That was built in such a logical way,  
It ran a hundred years to the day.*

And then:

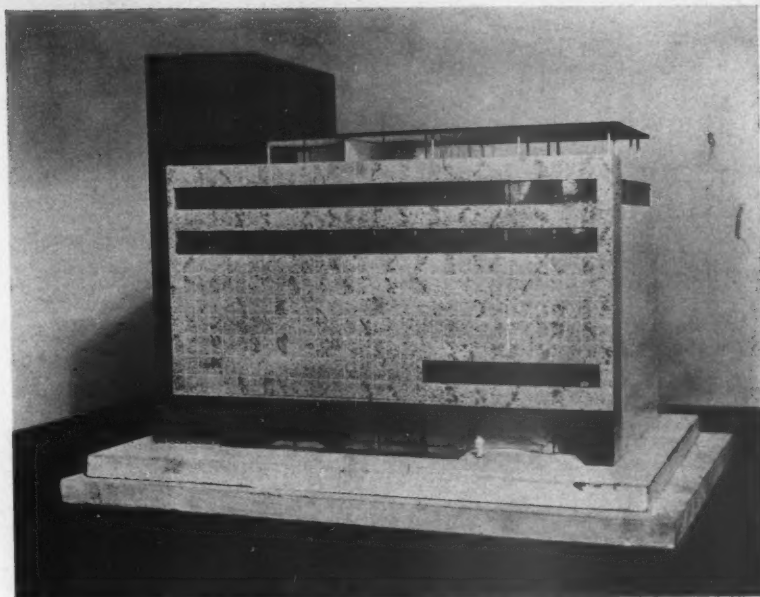
*How it went to pieces all at once—*

*All at once and nothing first,—  
Just as bubbles do when they burst.*

These are a few of the lines which every school boy must remember from his "Readings from American Literature" as he thinks back over Oliver Wendell Holmes' "logical story" of the "Deacon's Masterpiece, or the Wonderful One-Hoss Shay," and memories return of a little white school house by the side of a dusty country road. Reproduced below is the original "One-Hoss Shay" which inspired Holmes to write his famous poem. It is now housed in the Berkshire Museum as part of the permanent collection. It was originally the property of Samuel M. McKay, a leading Pittsfield citizen (1793-1834), and was presented to the museum by Francis W. Rockwell in 1914.



1st July, 1937



Model for the Museum of Modern Art's New Building:  
PHILIP L. GOODWIN AND EDWARD D. STONE, Architects

## A Modern Home for the Modern Museum

THE MUSEUM OF MODERN ART, now located in temporary quarters at 14 West 49th Street, will occupy in the fall of 1938 a new \$1,000,000 home on its former site at 11 West 53rd Street. It will be America's first large museum building designed in the so-called International Style of architecture. Complete plans have been drawn up and, through the generosity of its friends, title to a million dollar piece of property, as well as \$750,000 toward the cost of the building have already been donated. A large plot of land has been donated by Mr. and Mrs. John D. Rockefeller, Jr. to provide an adjoining garden to the rear of the building for sculpture exhibits. The Rockefeller home to the rear of the old museum building is to be demolished as well as three other adjacent houses.

The new structure will be a five-story building stressing the use of glass, marble facing, and re-enforced concrete, designed by Philip L. Goodwin and Edward D. Stone, associate. Mr. Goodwin is a trustee of the museum and is also collaborating at the present time with Mr. Stone on one of the large buildings for New York's 1939 World's Fair. The latter won wide recognition recently in the field of domestic architecture for his design for a home for Henry R. Luce, in North Carolina. The new museum will feature quick access from the street and to the garden on the main floor; a large lecture room in the basement; 2nd and 3rd floors devoted exclusively to galleries; a library on the 4th floor; offices together with a board of trustees' meeting room and pent-house on the 5th floor.

On the exterior the building will be distinguished for its unusual window treatment, cantilever construction, and the vertical unit, faced with black, which houses all up-and-down circulation such as elevators, fans, conduits, steam pipes, etc. Concentration of these elements feeding the light, horizontal main structure, into a definitely indicated unit is a feature of the functional style.

As the city's youngest and probably most active museum, the Modern Museum, founded in 1929, quickly outgrew its two former locations. A liberal purchase policy, the addi-

tion of the nation's first film library, and active work in circulating all of its shows has sorely pressed the plant facilities available up to now. With the new building designed especially to care for these demands and to provide additional exhibiting space, the museum will reopen more than a year hence, the tenth season of its founding, fully equipped to carry on its manifold work.

Housed meanwhile on the concourse level of Radio City's newest building, the Museum has on exhibition for the summer its permanent collection of paintings, sculpture and architectural exhibits as well as a display of 100 motion picture stills showing the development of the art from 1895 to the present. During its stay in temporary quarters the admission policy has been changed to permit one free day on Mondays. On all other days, including Sunday afternoons, a 25 cent admission is charged.

### ART REFLECTIONS

By Evelyn Marie Stuart

Proponents of modernism have always held that the popularity of The Horse Fair, The Song of the Lark and September Morn were sure indication of their banality and cheap sentimental appeal. But it is something else again when the Van Gogh Sunflowers sell in major quantities; that's a sign of great art. Consistency is certainly a jewel, and signs, if they mean anything, can't vary so much in their interpretation. So when any picture sells in quantity it usually means that it possesses the general appeal of a pleasing or interesting subject presented in an appropriate manner with a technical skill adequate to its full realization. This explanation will be found to apply with equal force to the three examples named above and to popular pictures in general.

Popularity is not essentially derogatory. It is even quite possible that a picture which never achieves popularity may be less valid in its unity than one which hits the general fancy. An unpopular picture, like an unpopular person, is not unusually deservedly so.



Panoramic View of Will Rogers Memorial on Cheyenne Mountain

## Erects "Shrine to the Sun" for Will Rogers

ON A PROMONTORY of Cheyenne Mountain, half a mile south of Colorado Springs, has been opened a beautiful memorial to Will Rogers, "the Shrine to the Sun." The memorial, a 100-foot tower of medieval architecture, was conceived and financed by Spencer Penrose, sportsman, patron of the arts and the man who built the cog-road and the auto-highway to the top of nearby Pike's Peak. He told his architect, Charles E. Thomas, to design a tower of beauty as everlasting as the mountains—and of the man he wished to memorialize.

For almost two years an average of thirty men toiled on the mountain. Although carrying a strong inference of the old world, the construction involved the latest methods of building. There is nothing of wood and no nails in the entire structure, made up of 15,000,000 pounds of granite, concrete and steel. All doors are of heavy ornamental iron; windows are metal frames with cathedral glass. Spiral stairs connect the four rooms and lead to an observation alcove on the top. This feudal "castle in the air" is anchored 28 feet into solid rock. Tests have shown that granite will wear at the rate of one inch per thousand years.

The light pink spire is appropriately on the backbone of America, the Rocky Mountains, and pierces the azure Colorado sky at an elevation of 9,000 feet. Often the downy clouds float in below and completely shut off the rest of the world, leaving the Will Rogers "Shrine to the Sun" alone on its mountain. In the morning it catches the first rays of the sun; in the evening the crimson setting sun is broken by the snow-capped peaks to the west, spears of scarlet playing on the sharp stone angles. At night concealed floodlights make a glistening gem of the shrine. From the pinnacle burns a sodium vapor light, visible by flyers for 125 miles.

Inside the shrine, the history of the Pike's Peak region is told in the colorful murals of Randall Davey, prominent Santa Fe artist. The paintings start with the conquest of the Spaniards in 1789 and then follow through the early years of Indian fighting; the discovery of Pike's Peak by Lieut. Zebulon M.

Pike in 1806; the discovery of gold in the Cripple Creek district, which is just at the base of Pike's Peak (it was at Cripple Creek that Spencer Penrose, brother of Senator Boies Penrose, made his millions); the building of the Rio Grande railroad and the founding of Colorado Springs by General Palmer. Additional frescoes dealing with the life of Will Rogers will probably not be started until this fall.

Jo Davidson is now completing an oversize bust of Rogers to be placed in one of the memorial rooms. A close friendship had existed for several years between the sculptor and Rogers. He has also been commissioned by Governor Marland of Oklahoma to do a similar bust for the National Statuary Hall in Washington. The Oklahoma legislature has just appropriated \$35,000.

Although now open to the public, the shrine will not be formally dedicated until Sept. 6, at which time the services will be attended by notables from all over America. A world-wide Will Rogers Memorial rodeo will be held Sept. 4, 5 and 6 on the Broadmoor polo grounds just below the shrine.

Will Rogers: JO DAVIDSON (Clay Model)



## Art Project Cut

EFFECTIVE JULY 15, the personnel of the four Federal projects of art, music, writers and historical records will be cut by 25 percent. This is a result of the "economy" wave from Washington, which seems to have been checked after reducing the relief appropriation to a billion and a half. In New York, notices were mailed on June 21 to the 1,139 workers who are to be dismissed.

According to Harold Stein, administrative officer, the art project will be reduced from 2,083 to 1,558; the music project from 1,684 to 1,260; the writers project from 521 to 393; and the historical records from 148 to 114. The art project loses entirely the design laboratories, dress-design, home-planning and lecture-tour units. In addition to these dismissals, 1,709 employees on the Federal Theatre project will be handed pink slips.

All non-relief persons, except those who cannot be replaced, are to be dismissed first. Another feature of the plan is that, all considerations being equal, those longest on WPA will be the first to go. Mr. Stein, in the New York *Herald Tribune*, made it clear that no personal, political, religious, racial or union discrimination will be allowed. A later dispatch from Washington said that a move is underway to give preference to citizens and to replace all aliens.

As one discharged artist phrased it, the workers are going to take the dismissals "sitting-down," but not in the accepted sense of the term. Sit-down strikes and picketing were especially prevalent in New York in the Federal Theatre Project. Overnight captivity by 600 sit-downers caused Mr. Stein to promise pressure on Washington for reconsideration of all dismissals. According to a release sent to THE ART DIGEST, the WPA Supervisors Association has pledged its members to do all in their power to fight the dismissals.

"The Supervisors Association will tolerate no dismissals of members," said the statement presented to Audrey P. McMahon, regional head of the art project in New York and assistant to National Director Holger Cahill. "We are opposed to the administration's mass dismissals. We are opposed to the ruthlessness that characterizes the entire cutting program, and we refuse to acknowledge the necessity for this Congressional gesture of endorsement of Liberty League reaction."

The supervisors also protested against Mrs. McMahon's decision to eliminate entirely four of the art project's departments, which they declared was "a scuttling of those social services of the project which can not be divorced from the art aspects of the project." Further, the association "will not accept the principle behind the dissolution of entire departments. We call attention to the fact that this dissolution was ordered without consultation and despite our protest. We repudiate Mrs. McMahon's opinion that these departments are out of line with the central purpose of the project; and we deny that her decision is based upon a full understanding of the functions of the WPA Federal Project."

The association has issued instructions to its members to offer no co-operation to the administration in the cutting program, "but on the contrary to co-operate to the fullest of their strength and ability with the workers' organizations to defeat an edict which is basically inhumane—a contradiction of American standards of decency and a deliberate sabotaging of the relief program."

The Art Digest

## Prodigious

FEDERAL ART PROJECT work in New York City in the past year and a half has resulted in more than 207,620 allocations of fine and commercial art, of which 200,000 were posters done for health, safety and other campaigns. Mural projects, averaging more than a half dozen panels each, totaled 134. Easel paintings placed on the walls of various schools, libraries and armories have totaled in that period 2,950; prints, 4,000; busts, plaques, panels and figures, including a large fountain, amounted to 204.

The prodigious accomplishment of the Federal Art Project embraced a great deal more than actual creative work in the arts. The Art Gallery Tours Division, functioning as a free public service offering lectures and talks at public exhibitions, conducted 420 museum trips and 122 lectures. The Visual Education Division, which shows educational, cultural and amusement films and slides to underprivileged children and adults in settlement houses, schools, etc., reported an average weekly attendance of 5,000 for the 18 months period. The Creative Home Planning division, which teaches housewives the art of housewifery, gave 275 lectures, averaged ten classes a week. The Index of American Design, recording authentic early American designs, completed 2,542 drawings and water colors.

Art classes held by the project enrolled a weekly average of 30,000 children and 7,000 adults and were conducted by WPA teachers in the Art Teaching Division. The Design Laboratory, the only free school in the country which co-ordinates aesthetic studies with shop practice, held 150 classes. There were 706 exhibitions of Federal Art Project work, held both in and out of town; the Federal Art Project Gallery held 19 shows of children's art, graphic art, painting, murals, Index of Design examples and photography.

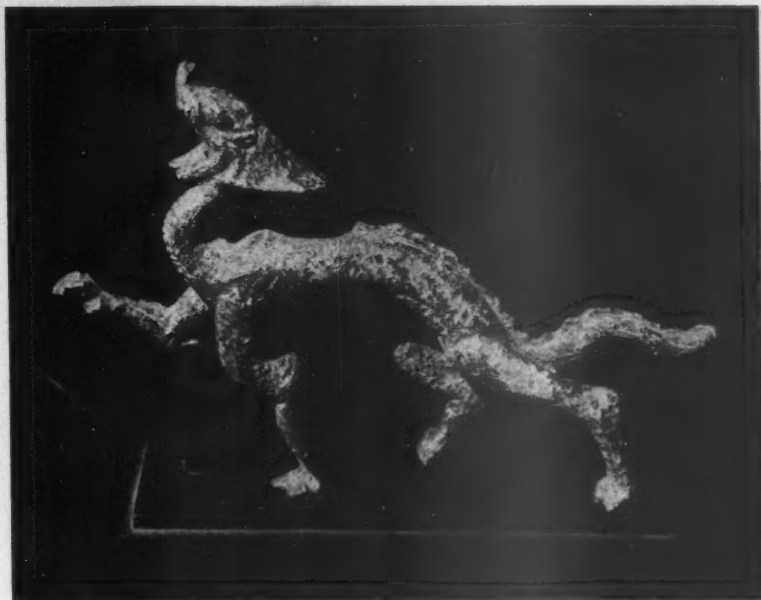
### Brents Carlton Honored

Brents Carlton's *Black Modesty* was voted the first prize and "Guest of Honor" award at the second sculpture annual of the Oakland Art Museum. Carlton, whose other exhibit, the sensitive head *Afton*, was reproduced in the last issue of *THE ART DIGEST*, was entered in the "radical" division of the three-division exhibition. Second award went to D. C. Haines for *Masquerade*. Another "radical" entry Howard Buel, took third place with *Movement*. Previous to the voting Alfred Frankenstein of San Francisco *Chronicle* had foretold the winner with this statement: "Brents Carlton's *Afton* seems to me the A No. 1 work of the show in this and every other division."

Honorable mentions were distributed to the following artists: William Gordon Huff for *Head of Old Negro*, George Greenwood for *Striding Figure*, M. Z. Jalanevitch for *African Head*, Lorenzo Moffett for *Bronze*, Lulu Hawkins Braghetta for *Young Girl*, Robert Howard for *Figure* and Adaline Kent for *Tertius*. Five of these—Buel, Huff, Greenwood, Braghetta and Kent—had been picked by Mr. Frankenstein as deserving special mention.

SUMMER CLASSES AT MONADNOCK: The Fitzwilliam Art Center, Fitzwilliam, N. H., has reorganized the Monadnock Summer School of Art under the direction of Miss Edythe Leaman Eames. Children and adult classes in painting and modeling will be held through the summer.

1st July, 1937



GILT-BRONZE DRAGON OF THE SIX DYNASTIES.  
Lent by Albert E. McVitty

## Philadelphia Shows Its Private Chinese Art

CHINESE ART TREASURES culled exclusively from private Philadelphia collections comprise a summer exhibition at the Pennsylvania Museum of Art, lasting until Sept. 20. Paintings, pottery, prints, porcelains and bronzes have been loaned by 22 collectors for an exhibition which challenges the position of other eastern cities claiming greater private interest in the arts of the Orient. The field of late porcelains makes up the largest quantity of items with examples of Ch'ing apple-green work from the imperial K'ang-hsi kilns the outstanding feature. Other porcelains, jades and snuff bottles come from the collections of Francis R. Welsh, J. Mitchell Elliot, Mrs. Harry Markoe and George Horace Lorimer.

Tomb potteries, including horses, camels, wine vessels, and other items designed to serve the deceased after his transition to another world are represented from the T'ang and earlier dynasties, from the collections of Mrs. John D. McIlhenny, Mr. and Mrs. William Stix Wasserman, Leon F. S. Stark, and others. One of the very earliest pieces shown is a panel of a Han tomb tile with impressed figures of horses, from the collection of Mr. and Mrs. R. Sturgis Ingersoll.

Ancestor portraits, items of perennial interest to connoisseurs of Chinese art, are included from the collection of Mr. and Mrs. Otto T. Mallery. The almost defied calmness of these Ming and Ch'ing personages imparts a solemn dignity and quiet to the galleries. Gayer flower and animal paintings and prints from the later periods furnish a lighter note. A wide range of sculptures, mostly in wood, has been loaned by Mrs. John S. Newbold, Mrs. Edgar Scott, Jr., and Cyril Mayer, representing this field of Chinese art in both its early and late periods. One of the most exquisite pieces in the exhibition is a small gilt-bronze dragon of the Six Dynasties (265-589 AD). Other ornamental work, wrought iron panels, ivories and precious stones are included in profusion to testify to Philadelphia's high position in Chinese art connoisseurship.

THE SILVERSMITH'S CRAFT: A selection from the Brooklyn Museum's collection of silver has been placed on exhibition for the summer at the Museum. English pieces of the 17th, 18th, and 19th centuries and examples by early American silversmiths are included.

WILDENSTEIN AND CO., Inc.

PAINTINGS AND  
WORKS OF ART

19 East 64th Street  
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Bridge in Winter: B. J. O. NORDFELDT



White House: JOHN E. THOMPSON

## Nordfeldt, Cowles and Thompson "Set Pace" at Denver's Annual

SMALLER THAN EVER, but decidedly more select is the 43rd annual exhibition of the Denver Art Museum, which will be current in the museum galleries through July. Out of 836 entries the jury, consisting of Russell Cowles, Paul Gardner and Miss Marion E. Miller, respectively artist, museum director and art education supervisor, selected 101 pieces. Three dozen each of oils and water colors, a score of prints, and 9 pieces of sculpture are included. The Edward J. Yetter Memorial Award was won by B. J. O. Nordfeldt, Santa Fe artist whose recent scenes have been of New England.

The canvases of Nordfeldt, Russell Cowles, and John Thompson "decidedly set the pitch of the exhibition," according to Donald J. Bear, director of the museum, writing in the *Denver Post*. "Nordfeldt receives the Edward J. Yetter memorial prize of \$100 for his *Bridge in Winter*, a dynamic and poetic realization of skaters on a frozen river, with a bridge in the foreground, backed by the vil-

lage buildings clustered under a brooding sky. Nordfeldt's other picture is a brilliantly painted portrait of a *Young Girl*, done, as usual, with distinction and emotional accuracy.

"Both Thompson's and Cowles' work may be described as scholarly. *Acequia Madre* is rich, plastic and painted with luscious color. Thompson's two landscapes, *White House*, with an honorable mention, and *Shady Lane*, bring the word 'architect' to mind, they are so certain in organization."

Other noticeable canvases in the show were two nocturnal versions of the American scene by Clyde Singer, Watson Bidwell's *The Deserted Street*, a study in simple contours and broad textures; and an entertaining work by F. Drexel Smith depicting witches and a cauldron called *Night Shift*. Among the water colors, the leaders in technical accomplishment are pictures by Barse Miller, Vance Kirkland, and LeRoy Schrauf. Of the sculpture entries Gladys Caldwell Fisher won praise

from Mr. Bear for her *Red Fox*, a wood sculpture which is to be placed in a shrine in Taos for D. H. Lawrence, by the writer's widow. "Mrs. Fisher," said Mr. Bear, "has created something that is very responsive to the stroke of tactile reality and has this time outshone herself in loving handling of the material." Arnold Ronnebeck's *Idol* was mentioned as having tremendous power, plastically described. The print section, with the exception of Lois Keeler's color process was pronounced "abnormally dull this year," by Mr. Bear.

Honorable mentions in oil were awarded to John Ford for his *Typewriter*, an unusual composition; Hayes Lyon for *Mount Evans*; and to John E. Thompson for *White House*; in water color to Watson Bidwell for *Vermont Landscape* and James Couper Wright for *The White Pitcher*; in prints to A. Simock for *Little Mexico* and to Alene Gray Wharton for *Circus Horses*; and in sculpture to Eo Kirchner for his stone *Nubian Kid*.

### An Edible Compliment

Maynard Dixon, California painter, has involuntarily adopted a rental system for his paintings. It all started when Gene Fowler, author of *The Great Mouthpiece* and other realistic books, walked into the Stanley Rose Gallery, Hollywood, and cast his eyes on Dixon's dramatic picket-line canvas, *Keep Moving* (reproduced, *ART DIGEST*, 15th Oct., 1936). The picture's subsequent adventures are recounted in a letter of Mr. Fowler.

"Dear Mr. Dixon: I know (from experience) that an artist can't eat compliments. But I have to tell you how powerful and

eloquent your picket-line picture is. I saw it at Stanley Rose's. Well, I can't afford to buy it, so I took the liberty of renting it for one night. I sat up looking at it for hours. So will you not accept the 'fin' (\$5) as a sort of admission fee?"

TAUBES IN CALIFORNIA: Frederic Taubes is being given a one-man showing of his paintings at the Los Angeles Museum from July 6 to 30. This is the first of a series of Taubes exhibitions which A. D. Gruskin, director of the Midtown Galleries of New York, has arranged for museums throughout the country.

### Niven, Archaeologist, Dies

Professor William Niven, minerologist and archaeologist whose excavations first revealed the five distinct pre-Columbian civilizations on the Western hemisphere, died June 3 in Austin, Texas, at the age of 86. He was born in Scotland and came to America in 1879. Until he was about 40, Niven was engaged mostly in minerology and in 1889 he discovered three new minerals in Texas, and a fourth two years later in Mexico. While in Mexico that year he came upon the remains of the pre-historic city-state in Guerrero and from that time on devoted his time to early American archaeology.

Subsequent excavations by Professor Niven revealed stratified civilizations ranging from the Mongolian primitives through the Toltecs and the Aztecs, each of which had been successively wrecked by seismic disturbances. By an arrangement with the Mexican government the archaeologist was able to recover and sell a large share of the relics unearthed during his excavations and in this way he financed his expeditions. He had enough items left over to establish a private museum in Mexico with 30,000 exhibits.

## HOWARD YOUNG GALLERIES

### OLD AND MODERN PAINTINGS

NEW YORK  
677 FIFTH AVENUE

LONDON  
35 OLD BOND ST.

## No Masters

"THERE ARE NO GENIUSES or masters in Europe," was the blunt statement of Augustus Saint-Gaudens, director of fine arts at Carnegie Institute, as he stepped off the *Deutschland* from his annual visit to select the European exhibits in the Carnegie International.

Mr. Saint-Gaudens was convinced, however, "that there is a constantly growing premium on ideas in painting, on ingenuity of thought and arrangement of subject matter, and on higher intelligence expressed in point of view. I wish I could pin a like amount of praise on craftsmanship. I cannot. Occasionally a man like Anto-Carte in Belgium, who is sending us a painting entitled *Annunciation*, respects the tools of his trade. Yet for the most part, present day painters regard what they work on with little interest. Until they revive their respect for tools and materials, the renaissance of art emotionally worth while is going to be strictly limited. Still, with all the difficulties, economic, political and social, there is a definite recrudescence of art in Europe."

Mr. Saint-Gaudens was in Europe four months, visiting Germany, Italy, Czechoslovakia, Poland, the Scandinavian countries, Belgium, Holland, England and France. Spain, despite the civil war, will be represented by the usual quota of pictures in the International. Some of the Spanish painters will send their pictures from the various countries where they are now living, but most of the canvases will be brought out of Spain by Margaret Palmer, the Spanish representative of Carnegie Institute. There will be about 400 paintings in the 1937 Carnegie International, 300 coming from Europe and about 100 from the United States. The exhibition will open in Pittsburgh on Oct. 14 and will continue through Dec. 5. Prizes will be awarded by a jury composed of Ferruccio Ferrazzi of Italy, Raoul Dufy of France, and Judson Smith and Henry Varnum Poor of the United States.

"I began my search for paintings this year in Italy," said Mr. Saint-Gaudens. "The unsolved mystery is how so much good painting exists in Italy with no fundamentally swank society to back it up. However, because of government aid the Italian painter is growing more self assured and more individualistic every year. Italian artists are concerning themselves with paintings, not with politics."

"Outwardly Germany seems better off than Italy, more composed, more settled, crowds more cheerful, women's clothes more snappy, shops more prosperous. Technically Germany is excellent. Spiritually Germany is a closed book. The German artists are isolated from the outside world. There is little development in German painting, though I must say that what change there is, is for the good. Despite bad times the painters have soft-pedalled their inappropriate combinations of abstractions."

"In Czechoslovakia I found a country that believes in its own government. In Prague there is an atmosphere of gayety, and the restaurants are jammed. The city is throwing new bridges across the river and erecting an art museum. New buildings are sprouting up on all sides. Prague painters are the first painters I have met in many a long day that are selling pictures and possessed of something that represents a substantial estate."

"I had a distinct sense of improved social conditions in Belgium. I have take a greater proportion of new painters from there than from any other country. As a matter of fact,



*Epilogue in Gray:* ROBERT BRACKMAN

## Brackman, Hopper Chosen by Montclair

THE MONTCLAIR ART MUSEUM's novel system of deciding purchases by taking a vote of contributors to the purchasing fund resulted in the acquisition last month of canvases by Edward Hopper and Robert Brackman. During May the museum held a Purchase Fund Exhibition renewing a custom in effect through 1930. Arranged by the Macbeth Galleries of New York with the co-operation of other art firms, the exhibition comprised 30 paintings by well known contemporary Americans. The acquisitions, selected by the trustees after preference had been indicated by contributors to the fund, were Hopper's *Coast Guard Station* and Brackman's *Epilogue in Gray*.

*Coast Guard Station*, which was secured from the Rehn Galleries by Mr. Robert W.

Macbeth, was painted on the Maine coast in 1927 and has been widely exhibited. Done in the typical manner of Hopper, cold, bleak, yet light, the canvas is a pattern of a many-gabled, polygon house perched amid the knife-edge grass of the Maine coast, a brilliant sun casting its glaring reflection. In the Brackman picture, from the Macbeth Gallery collection, two female figures, one nude, the other semi-nude are gracefully placed on the canvas to form practically all of the composition. Like the Hopper, this picture is typical of the artist in treatment and subject matter, though where Hopper finds his drama in a lone house, Brackman sees it in the composing of two figures. Each artist is a master in his respective subject matter.

eight out of the fifteen artists will not have been seen in America before.

"In France we picked our pictures from both sides of the discussion. You take them as they come, realizing these days pictorial values are as unstable as any other kind of values. It was difficult to obtain pictures in Paris, because every artist worth mentioning is sending most of what he has on stretchers to the Paris Exposition. I wish I could say that I was bringing back from Paris that much publicized glory of French art. There is none these days.

"I was impressed with the fact that England is in the throes of a more intense nationalism than I have seen anywhere on the Continent. The English section will be a mixed group of paintings, for Great Britain is going through another transition period, and consequently is not as relatively important as it was ten years ago. The picture market in London is booming. In fact, it is booming so hard that I was told to ask for a number of Frenchmen in England, and the French dealers have migrated lock, stock and barrel to London."

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*St. Isaac Landing at New Amsterdam: NINA BARR WHEELER*

**Painting of Jesuit Martyr Given to New York**

A PAINTING by Nina Barr Wheeler of *St. Isaac Landing at New Amsterdam* has just been presented to the Museum of the City of New York by the Knoedler Galleries. The picture illustrates one of the few peaceful periods in the life of this heroic Jesuit priest, who struggled so valiantly to convert the Indians to Christianity during the early Colonial days. After enduring unbearable tortures, he died under the tomahawk, thereby attaining his ideal of martyrdom.

Isaac Jogue, was born in 1607 in Orleans, France, of a family of prominent merchants. Filled with missionary zeal and ambitious to convert the North American Indians to Christianity, he took his vows as a Jesuit and came to New France (Canada). On his arrival in Quebec he was assigned as a missionary to the Huron Indians who were supreme in the region between Lake Ontario and Lake Huron. While his success was not remarkable, it was as good as that of other missionaries.

Early each summer Father Isaac accompanied fur trading parties of Hurons to Quebec and while returning from one of these expeditions the party was captured by the Mohawk Indians of Northern New York. Most of his Huron companions were burned alive but Jogue after being tortured into

insensibility by having his fingernails pulled out and live coals dropped on his naked body, was kept as a slave.

Used as a beast of burden by the Mohawks in their trading expeditions with the Dutch at Rensselaerwyk (now Albany) Father Isaac finally succeeded in escaping. The Indians, indignant, threatened violence to Rensselaerwyk and Jogue was forced to remain in the town. William Keefe, the Dutch Governor General at New Amsterdam heard of his plight and eventually a fund was raised by popular subscription to ransom him from the Mohawks.

He was finally permitted to go to New Amsterdam where he was welcomed by the Governor and the populace, given a State dinner, lodged at the colony's expense in the only hotel, furnished with money and clothes and a passage back to France where he arrived on Christmas morning, 1642 (or 1643). In France he became a popular hero, a young man whose hair had grown white through his tortures. Crowds followed him in the streets and he was received by the King and Queen Regent. A few years later he returned to the Mohawks and after some further tortures was tomahawked. Isaac Jogue was canonized in 1930 and is now St. Isaac.

**Bouche Out of 300**

Louis Bouché, New York artist, won the national competition to do a mural in the auditorium of the new Department of Interior Building in Washington. More than 300 competed for the commission for which the artist will receive \$5,500. The jury had made its decision some time ago but final approval from the higher-ups was unaccountably delayed with the result that inquiries began to pour into Washington (and THE ART DIGEST office) in large numbers. The jury was unanimous in its vote.

Mr. Bouché's design shows symbols of various bureaus and offices of the Interior Department below a landscape in the Far West, with figures of an Indian and a white man in the lower left-hand corner of the design looking over a stretch of country typical of one of the Western national parks.

The jury of award was composed of Waddy

Wood, architect of the Interior Building; William Zimmerman of the Department of the Interior, Eugene Savage, Alexander Brook and Hermon More, painters, and Daniel Catton Rich, assistant director of the Art Institute of Chicago.

The artist was born in New York in 1896 and studied art in Paris and in New York. His work is represented in many museums including the Metropolitan.

WINS HARLEM COMMISSION: Georgette Seabrooks, 22 year old Negro artist, has been given a Federal Art Project commission to do a mural for the nurses recreational room in the Harlem Hospital, New York. Miss Seabrooke's design depicts the characteristics of Harlem life with Negro types selected from the community in which the hospital is located. The artist studied at the Harmon Foundation Art School and Cooper Union.

*The Art Digest*



*Approaching Storm: JOSEPH GUERIN*

## Makes Precision Instruments and Water Colors

HAVING WOUND UP activities with a one-man show of Joseph Guerin's water colors at its former quarters, the Vendome Galleries have moved to larger rooms at 339 West 57th Street, New York, and will continue through the summer with changing group shows. As with several smaller galleries that opened last year in New York, the Vendome Galleries are directed by an artist and run semi-cooperatively to provide exhibition opportunities at a minimum cost to the artist. While not restricting its facilities to any type of art or artist, the director, J. A. Buzzelli, is laying stress on work of those not always familiar to gallery-goers.

Joseph Guerin, whose main occupation in life is designing precision instruments used in aircraft navigation, studied at one time under John Singer Sargent. Earlier this season he had a show at the Argent Galleries and in both exhibitions showed a breezy spontaneity in handling water color. City streets with tall buildings, cutting off any sense of

infinity, and with busy people trudging in the foregrounds, offer him more than one subject for quick transcription. The pictures are steamy with fog and damp atmosphere suspended in light. *Approaching Storm*, which recalls Winslow Homer's sea dramas in the use of the small figures, is painted in dank blues and greens. *Rising Fog*, a New York street scene, is an essay in light. In *Maiden Lane* Guerin uses more color stops than usual, resulting in a gayer mood.

In the group show scheduled for July are Guerin; Vuk Vuchinich, a sculptor with a sense of fully rounded form; Sid Browne who paints water colors with profuse detail yet nicely unified; Lawrence Lebduška, known for his fantasies of animals; Ellis Wilson, whose picture, *Peace*, shows Father Divine in transfiguration; and Henrietta Reiss, who derives her subject matter from musical impressions. Others to be seen at the Vendome Galleries are Viola Aronson, Don Freeman, Roy Kadowaki and Moses Soyler.

## Beauty in Death

SCULPTORS AND DESIGNERS who deplore the commonplace ugliness of cemetery memorials being carved in quantity throughout the country may now come forward with constructive criticism and maybe win a prize for their ideas. The Barre Granite Association—an organization of leading quarriers and manufacturers from the Barre granite district of Vermont—has offered \$1,000 in prizes for a competition sponsored by the National Alliance of Art and Industry. The contest closes September 1 and anyone may submit a design, or two or more persons, such as a sculptor, an architect and a draftsman, may collaborate on one design.

The purpose of the contest is to enlist creative talent in evolving original and significant designs for family memorials of moderate size and cost, designed for production in granite. With the perfecting of the sand-process of carving granite many restrictions which formerly prevailed in the production of such memorials have been removed, and there now exists the opportunity for developing a style of decoration frankly adapted to machine production by modern methods. This competition offers a real opportunity to the creative designer not heretofore identified with the me-

morial crafts to approach the problem with a fresh viewpoint, unhampered by tradition and consequently to develop new and appropriate motifs and ideas for this field. All details as to presentation, size, and delivery of designs, as well as much other information necessary to contestants are clearly set forth in the illustrated booklet which may be obtained from the Barre Granite Association, Barre, Vt.

The Jury of Award will be composed of an authority on industrial art, one on memorial designs, an architect, a dealer in memorials, and a representative of the association. The prize money will be allocated as follows: first prize, \$400; second prize, \$200; third prize \$100; and ten honorable mentions of \$25 each.

FEININGER AT MILLS: Due to family illness, Oskar Kokoschka, famous Austrian modernist, will be unable to fill his position as summer art instructor at Mills College. The important exhibition of Kokoschka's work which the College had scheduled for this summer has as a result been cancelled. Lyonel Feininger has been engaged as instructor, a position which he filled with distinction last year. Feininger, American-born exponent of cubism and abstract beauty, has only recently returned to his native land to live after 48 years in Germany.

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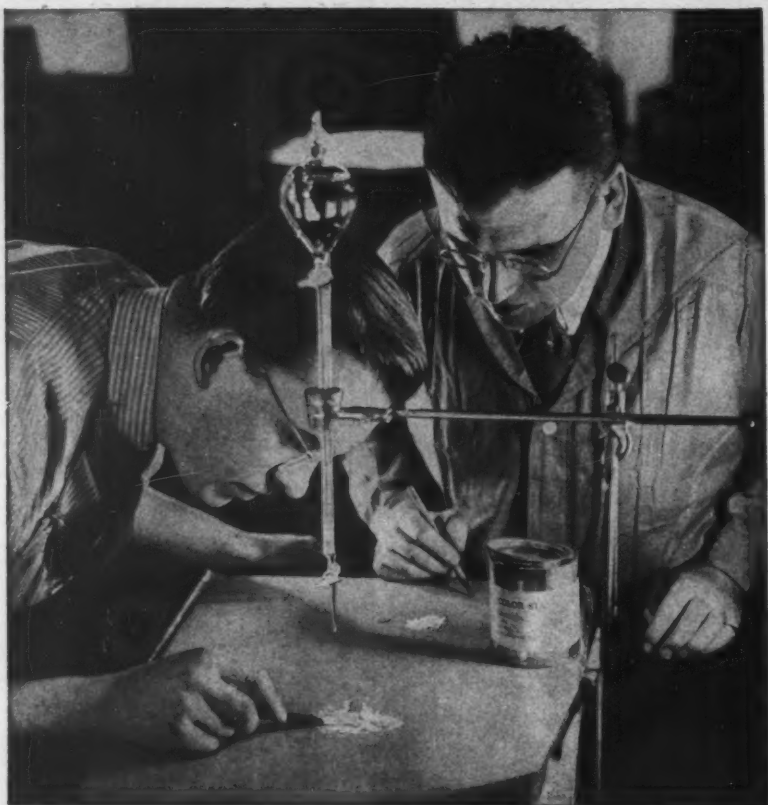
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## Frederick Bruckel

FREDERICK H. BRUCKEL, associated for 20 years with the Montross Gallery, New York, and for the past 5 years its proprietor, died June 18 at the age of 56. Although he had been suffering for some time from a heart ailment, he had been confined to his home in Baldwin, L. I., only two weeks prior to his death.

Under the leadership of N. E. Montross and Mr. Bruckel, the gallery has served for years as a strong proponent of American art and was as actively interested in its artists' welfare and progress as in selling pictures. The firm maintained an artists' color shop located at 1027 Sixth Ave., New York City, which is now under the direction of F. W. Bruckel. One of the first views New York ever had of the paintings of Cézanne and Matisse, years ago, was at the Montross Gallery, where Mr. Montross had brought them over to show the American artists what the contemporary French were doing. When Mr. Montross passed away, Mr. Bruckel assumed full charge and maintained the gallery's policy of promoting young Americans. So well has the original founder's idea been kept, that many of the benefited artists have rallied together in an effort to keep the business intact. Though unwilling to make a positive statement, Mr. Reilly, for years an able assistant to Mr. Bruckel, has indicated that this may be possible.

Quietly modest and self-effacing, Mr. Bruckel's influence among American artists and collectors has spurred the gallery's many friends to see that this work continues.

### Confirming an Impression

In his first one man show, held last month at the Delphic Galleries, Dan Harris, young New Yorker, "confirmed the excellent impression made by occasional papers in group shows," according to Howard Devree of the *Times*. "The artist passes easily from light arabesque to intricate recessing of light and shade among trees," continued the critic, "in a manner a little reminiscent of Costigan, and from the loose use of wash in one paper of a foggy coast to the cleanly silhouetted *Fish Shack*."

Co-exhibitors at the gallery were Abraham Tobias and Clifton Newall. The former's flowing draughtsmanship impressed Carlyle Burrows of the *Herald Tribune*, and the latter's paintings, in his second one man show, were found by Klein of the *Post* to have "a warm, pleasant buoyance and a quality of finesse."

### Souvenir of War

During the World War a young private in the training camp at Fort Dodge, Iowa, used to spend his spare time sketching, using any materials that came to hand. One day he penciled on brown wrapping paper a portrait of his captain, George Proud, now an attorney at Arapahoe, Neb. The picture was a remarkable likeness and Captain Proud was pleased to receive it as a gift. He packed it carefully among some other things he sent home and for years forgot all about it. Then one day he came across it, had it framed and hung it in his law office.

"Who did that portrait?" asked a relative recently.

"I forget his name. He was a young soldier in my company at Fort Dodge. Maybe his name is on it."

It was. The name was that of Grant Wood, today one of America's most prominent artists.

—GEORGE W. KLINE

*The Art Digest*

## A Texas Surprise

COMING AS A TOTAL SURPRISE to the Dallas Museum of Fine Arts is a loan of 43 old master paintings which have been lost to the art world for a quarter of a century. The paintings, formerly in the collection of the Marquis de Torreteglia, Lima, Peru, were sold in 1912 to a relative of the present lender, a Dallas citizen who prefers to remain anonymous, and have been in storage all that time. The full significance of the loan will not be known until Charles Muscavitch, an expert recommended by Fogg Museum authorities, has completed his work of cleaning, restoring and research. Early reports place the value of the collection at several hundred thousand dollars with paintings attributed to such great masters as Velasquez, Rubens, Correggio, Tintoretto, Patinir, Rembrandt, Titian, Dürer, and a score or so other well known names. Twenty of the works have been placed upon exhibition for the Pan-American Exposition and the lender has indicated the possibility that gift of the entire group may eventually be made to the Dallas institution.

In discussing the collection, Richard Foster Howard, director of the museum, quoted in the *Dallas Times Herald*, said: "In addition to being particularly appropriate because of its Pan-American origin, it is really as important a single collection as has ever appeared completely out of the dark in America. And certainly it is the most important collection ever to have appeared in the Southwest, although several collectors in the Southwest are now developing fine collections."

The whole exciting story was told by John William Rogers, *Times Herald* art critic. "One day late in March," he wrote, "the telephone in the office of the director of the Dallas Museum rang. Richard Foster Howard answered and a certain prominent Dallas citizen explained over the wire that he had 'acquired control' of some paintings reputed to be old masters, forty-three of them, to be exact.

"The speaker made no extravagant claims, but thought it might be a good thing to look them over with Mr. Howard. The pictures were from a collection made in Peru by the Marquis Torreteglia of Lima. The marquis, it seems, was one of the richest men in the country and went slightly mad on the subject of horse racing, in the pursuit of which he lost practically his whole fortune. Among the last things left to him was his collection of paintings, and in 1912, just at the time he was forced to dispose of these, a brother of the Dallas man, who is a collector and connoisseur, happened to be traveling in South America. He heard about the Marquis' paintings, saw them and ended up by buying them. He shipped them back to this country, where they have been since—practically the whole time in storage.

"Mr. Howard suggested over the phone that since the pictures were in storage, perhaps the most convenient thing to do would be to have them sent directly out to the museum and opened there for examination. They arrived some days later in two of the biggest boxes in the world, and the process of unpacking began. All but six of the pictures, which were so large they could not be brought up into the galleries, were spread around in the studios. At first, they seemed the usual unpromising collection of dark and faded nondescript ancient canvases, one too often finds in such cases. But a closer examination began to reveal surprising things.

"By the time the owner came out to see them, Mr. Howard was able definitely to tell him that there were some exceedingly fine

things in the lot and that a number of the paintings bore proof of being by the great names to whom they were credited. For instance, one painting, *The Nativity*, ascribed to Rembrandt, is not only unquestionably from the hand of a master, but is an exact copy (such as artists frequently made) of the same subject in the British National Gallery at London. Here we come to the need of Dallas and the Southwest to have a first-rate art reference library, for without the material for research at hand, the director was very much handicapped in arriving at substantial judgments of the paintings. It is reported that the Marquis of Torreteglia once had a catalogue printed of his collection, but no copy came with the pictures to serve in tracing them, and the only way of authenticating them properly is by independent expert examination and investigation.

"After the Dallas man had looked at the collection with Mr. Howard, he said: 'I think we had better have these pictures cleaned up. If we can get the right man, I will pay for it. The museum may exhibit the pictures any time. Some of them I may want to hang in my home, but aside from that it is my intention to let the Dallas Museum have them as a permanent loan—or even as a gift. Frankly, the exact disposition of them depends upon how the Dallas city government shows it is prepared to take care of such gifts to the community.'"

The twenty pictures included in the Pan-American exhibition which lasts through October are: *Crucifixion* by Correggio; *Agony in the Garden* by Lorenzo Costa; *Last Supper* by a School of Frankfort artist; *Flight into Egypt* by Jacob Jordaens; *Portrait of a Man in Armor* by Lorenzo Lotto; *The Grotto at Posilippo* by Paescini; *St. Jerome in the Wilderness* by Joachim Patinir; *The Siege of Troy* by Poelmebourg and J. Brueghal (former did the figures, latter did the landscape); *Castor and Pollux* by Poussin; *The Nativity* by Rembrandt; *Dead Christ* by Rubens; *Landscape* by Solamon Van Ruysdael and Claes Berchen; *Virgin and Child with St. Mark* by Titian (?); *Crucifixion* by Jan Van Search (?); *The Young Alchemist*, and *The Destruction of Sodom* by David Teniers; *The Concert and Young Man in Lace Sash* by Velasquez; *Portrait of a Bishop* and *Portrait of a Church Dignitary* by Francisco Zurbaran. The remaining pictures will be put on exhibition at some later date.

### Trying Their Wings

The fourth annual exhibition of student work, presented until July 5 by the Art Division of the WPA-Adult Education Program of the New York City Board of Education, has particular connotations; the work was done by struggling art students, laborers, stenographers, doctors, lawyers, artists, teachers, salesmen and just plain unemployed. The 200 exhibits, on display at the Metropolitan Museum, are representative of 3,500 students in 125 day and evening classes situated in 43 centers throughout the five boroughs of Greater New York.

The exhibition, arranged by Burton J. Jones, supervisor of Adult Education Art Division, includes drawings, paintings, sculpture, metalwork and jewelry, textile and costume designs, photography and interior renderings. It is the aim of the program to develop students along contemporary lines, and at the same time to help them express their individual personalities. Study in these classes has enabled many to obtain positions in the art field and still others to pursue a rich and beneficial avocation.

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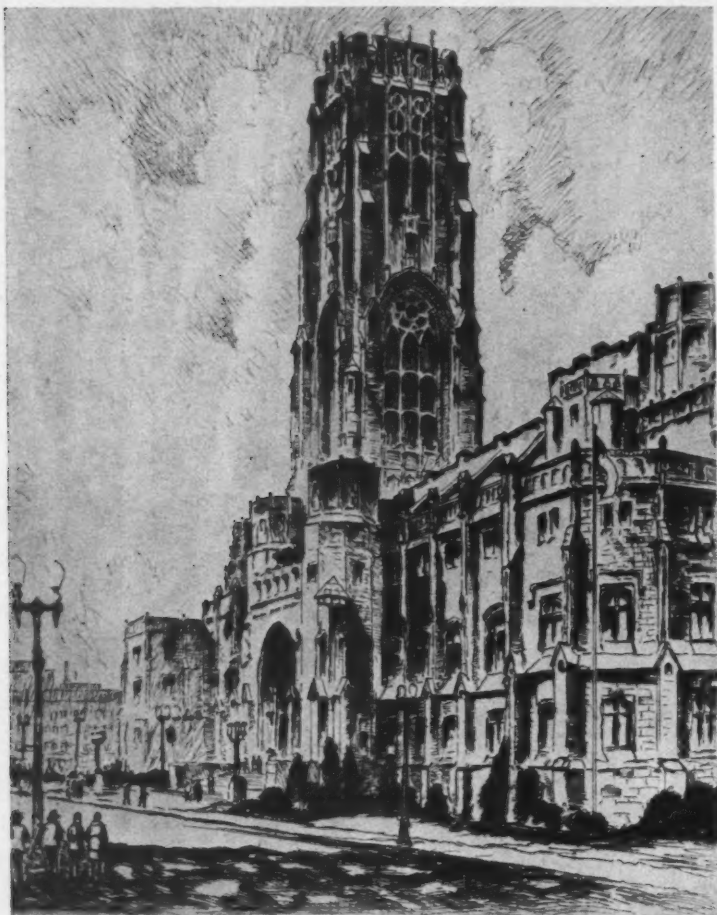
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## THE PRINT MAKERS: OLD AND NEW



Scottish Rite Cathedral: **FREDERICK POLLEY**

### Indiana Print Makers Hold 4th Annual

THE INDIANA SOCIETY OF PRINT MAKERS, an organization of 25 Indiana artists, has just concluded its fourth annual members' exhibition at the John Herron Art Museum, Indianapolis. As in previous years fifty prints were selected from the annual exhibition to travel through the state. These have been shown at Ball State Teachers College, Fort Wayne Art School, Hanover College, Franklin College, Purdue University and art clubs in Frankfort, Hammond, Richmond and Marion.

Among the outstanding prints this year were: *Scottish Rite Cathedral* by Frederick Polley, head of the Graphic Arts Department at the Arsenal Technical High School in Indianapolis and president of the Indiana Society of Print Makers; *Sit Down Strike*, an

etching by Edmund Schildknecht; and an aquatint, *Ed Luckey's Farm*, by George Jo Mess. Mr. Mess is also represented in the Paris International Exposition by this print.

Members of the Indiana Society of Print Makers are: Wayman Adams, Robert C. Craig, J. H. Euston, Constance Forsyth, Anna Hasselman, Floyd D. Hopper, J. Edwin Kopf, Lenora Lawson, Chester Leich, Evelynne Mess, Howard McCormick, Frederick Polley, Doel Reed, Leroy D. Sauer, Edmund Schildknecht, Paul Shideler, C. M. Sonen, Lee Sturges, Charles Surendorf, Harry Leroy Taskey, Ernest Thorne Thompson, Loreen Wingerd, Fred Wright, Charles Yeager, and C. R. Zimmer.

WINS "RECOGNITION" AWARD: William S. Loughran was the winning artist in the First Annual New Jersey Competitive Exhibition, sponsored by the American Artists' Congress in behalf of unrecognized New Jersey and Pennsylvania artists. Loughran's picture was selected as being the most deserving from a group of 15 paintings on exhibition during June at the Co-operative Gallery, Newark. Bernar Gusow, George Picken and Raphael Soyer were the judges. As a reward, Loughran will be given one-man shows in New York and Newark next season. Honorable mentions were voted to Frank Dailey, Joseph Kaplan, Charles Ward and Claude Odesky.

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### Since Rodin

HAILED BY C. J. BULLIET as "maybe the impetus Chicago art has been needing," news that Alexander Archipenko is to establish his school this fall in Chicago moved the *Daily News* critic to a lengthy review of the sculptor's achievement in modern art. Bulliet claimed that the "stormy petrel's" presence may be what is needed to alleviate "the lethargy of the Art Institute, which can find neither the time nor the energy to do anything constructive for contemporary Chicago artists; the passivity of wealthy 'friends of art,' who delegate the Art Institute to do a task they should be performing themselves, and the strange apathy of the artists themselves, who sit moping around at the foot of the world's art ladder, awaiting a miracle."

Archipenko, who is now fifty, and, in Bulliet's opinion, "the world's greatest sculptor since Rodin," first began his artistic career in 1908 when he participated in the "fauve" and cubist exhibition in Paris, exhibiting sculpture that was as advanced to Salon-accustomed eye as were the paintings by Matisse and Picasso. In 1912 he opened his first school in Paris and in 1921 removed it to Berlin, the Germans having been, along with the Japanese, the most enthusiastic buyers of Archipenko's work. In 1923 the sculptor came to New York, became an American citizen, and for a period of ten years maintained a school in New York. He has been a guest instructor at Mills College and more recently conducted a school in Hollywood.

As a young Russian who had gone to Beaux-Arts and found it like a sucked orange, Archipenko joined the group in Paris who were talking, and living the new impulses in the air, "cubism" and "fauvism." Never subscribing to the "cult of the ugly," Archipenko sought and found new aesthetic laws and stylistic innovations that ever conformed to the universal urge for grace and rhythm. He turned form inside out and made voids express solids and solids voids; broke form into plastic rhythms that were bizarre at first because they did not reproduce nature but which soon won a world-wide recognition because they expressed nature more poignantly than its rhythms had hitherto been expressed.

In his Chicago studio the sculptor will conduct classes for professionals and beginners in sculpture, painting and drawing, placing all emphasis upon the development of personality and self-expression with a groundwork study in the fundamentals of each branch of art.

HEALY'S LINCOLN FOR THE WHITE HOUSE: The famous portrait of Abraham Lincoln done by G. P. A. Healy, reproductions of which adorn homes and school rooms throughout the land, will be presented eventually to the government according to the will of the late Mrs. Robert Todd Lincoln, the president's daughter-in-law. The picture will remain in the possession of her daughter, Mrs. Isham, until the latter's death and at that time it will go as a gift to the nation provided "it be given an appropriate place in the White House." Healy, Boston-born artist, in his day painted the notables and royalty of two continents. His picture of Lincoln was often pronounced by the president's son the best portrait of his father.

NO SUMMER HIATUS: Because of continued good attendance, the Midtown Galleries, New York, will remain open during July and August. The unsold portions of the Retrospective Show, the Fifty Dollar Show and the Cadmus Show will be on view through July 5.

# The Hearn Collection

PRINTED BELOW is a complete record of the contemporary American paintings purchased by the Metropolitan Museum of Art from 1906 through May 1937, with income from the George A. Hearn and Arthur Hoppock Hearn Funds. This is the first time such a list has appeared. Total, 156, exchanges 7:

Alexander, John W.— <i>Study in Black and Green</i> .....	1908
Beal, Gifford— <i>Mayfair</i> .....	1914
Beal, Gifford— <i>Albany Boat</i> .....	1917
Beaux, Cecilia— <i>Ernesta</i> .....	1915
Benson, Frank W.— <i>Portrait of a Lady</i> .....	1906
Benson, Frank W.— <i>Two Boys</i> .....	1927
Benton, Thomas H.— <i>Cotton Pickers</i> .....	1933
Biddle, George— <i>Woman with a Letter</i> .....	1937
Bishop, Isabel— <i>Two Girls</i> .....	1936
Bittinger, Charles— <i>The Boston Athenaeum</i> .....	1923
Blanch, Arnold— <i>Rondout Creek</i> .....	1932
Blashfield, Edwin Howland— <i>Carry On</i> .....	1918
Blumenschein, Ernest L.— <i>Taos Valley</i> .....	1934
Boggs, Frank M.— <i>On the Thames</i> .....	1900
Borlie, Adolphe— <i>In a Café</i> .....	1932
Botkin, Henry A.— <i>Along the Bayou</i> .....	1937
Bouché, Louis— <i>Jane and Tuffy</i> .....	1937
Brackman, Robert— <i>Girl and Still Life</i> .....	1937
Brook, Alexander— <i>My Son Sandy</i> .....	1933
Brook, Alexander— <i>Ann</i> .....	1936
Brown, John George— <i>Meditation</i> .....	1909
Brown, Roy— <i>Maine Ledges</i> .....	1927
Browne, George Elmer— <i>Abandoned</i> .....	1935
Bunce, W. Gedney— <i>Morning View in Venice</i> .....	1907
(exchanged for <i>Evening View in Venice</i> , 1925)	
Burroughs, Bryson— <i>Consolation of Ariadne</i> .....	1918
Burroughs, Bryson— <i>Eurydice</i> .....	1932
Butler, Howard Russell— <i>Yankee Point, Monterey</i> .....	1926
Burchfield, Charles E.— <i>November Evening</i> .....	1934
Cartotto, Ercole— <i>Miss Marion Ryder</i> .....	1927
Cassatt, Mary— <i>Mother and Child</i> .....	1909
Chapman, Charles S.— <i>In the Deep Woods</i> .....	1917
Chapman, Carlton T.— <i>Waiting for a Breeze</i> .....	1926
Chase, William M.— <i>Still Life, Fish</i> .....	1908
Chase, William M.— <i>Seventeenth-century Lady</i> .....	1906
Church, Frederick S.— <i>Moonrise</i> .....	1913
Coffin, William A.— <i>A December Night</i> .....	1919
Coleman, Glenn— <i>Speakeasy</i> .....	1932
Costigan, John E.— <i>Wood Interior</i> .....	1934
Curran, C. C.— <i>Cathedral Interior</i> .....	1928
Curry, John Stewart— <i>Spring Shower</i> .....	1932
Dangerfield, Elliott— <i>Christ Stilling the Tempest</i> .....	1912
Davies, Arthur B.— <i>The Girdle of Ares</i> .....	1914
Dearth, Henry Golden— <i>Cornelia</i> .....	1915
(in exchange for <i>Bolognese Harbor</i> , bought in 1909)	
Dewey, Charles Melville— <i>The Sun Shower</i> .....	1920
Dougherty, Paul— <i>October Seas</i> .....	1911
Eakins, Thomas— <i>Pushing for Rail</i> .....	1916
Eilshemius, Louis M.— <i>Delaware Water Gap Village</i> .....	1932
Eilshemius, Louis M.— <i>Binghamton, New York</i> .....	1934
Eilshemius, Louis M.— <i>Haunted House</i> .....	1937
Etnier, Stephen— <i>Into the Sun</i> .....	1936
Ford, Lauren— <i>Piazza San Pietro, Assisi</i> .....	1933
Foster, Ben— <i>In the Connecticut Hills</i> .....	1914
Foster, Ben— <i>Late Summer Moonrise</i> .....	1917
Garber, Daniel— <i>Zeke's House</i> .....	1928
Glackens, William J.— <i>Central Park; Winter</i> .....	1921
Glackens, William J.— <i>The Green Car</i> .....	1937
Godfrey, Rob W.— <i>Young Woman</i> .....	1936
Grant, F. M.— <i>Homestead</i> .....	1933
Groll, Albert L.— <i>Silver Clouds; Arizona</i> .....	1914
Groot, de, Adelaide Milton— <i>Harbor at Tangiers</i> .....	1936
Gropper, William— <i>The Hunt</i> .....	1937
Hale, Lillian Westcott— <i>Celia's Arbor</i> .....	1924
Hassam, Childé— <i>Church at Gloucester</i> .....	1925
Hassam, Childé— <i>July 14th, Rue Daunou</i> .....	1929
Hawthorne, Charles W.— <i>The Trouseau</i> .....	1911
Henri, Robert— <i>The Spanish Gypsy</i> .....	1914
Hibbard, Aldro T.— <i>Hills of Vermont</i> .....	1923
Higgins, Eugene— <i>Home from the Fields</i> .....	1932
Higgins, Eugene— <i>Gambiers</i> .....	1935
Homer, Winslow— <i>Harvest Scene</i> .....	1909
Hopper, Edward— <i>Tables for Ladies</i> .....	1931
Hopper, Edward— <i>From Williamsburg Bridge</i> .....	1937
Howell, Felice Waldo— <i>The Peirce-Nichols House, Salem</i> .....	1924
James, Alexander— <i>Black Boy</i> .....	1937
Johansen, John— <i>Christen—Interior—Evening</i> .....	1925
Jones, F. C.— <i>Mountain Brook</i> .....	1929
Jones, Joe— <i>Threshing</i> .....	1937
Kendall, W. Sergeant— <i>The Seer</i> .....	1906
Kendall, W. Sergeant— <i>Psyche</i> .....	1910
Karfiol, Bernard— <i>Hills</i> .....	1932
Karfiol, Bernard— <i>Cuban Nude</i> .....	1937
Kent, Rockwell— <i>Winter</i> .....	1917
Kroll, Leon— <i>Nine Reading</i> .....	1932
Kroll, Leon— <i>Cape Ann</i> .....	1935
Kronberg, Louis— <i>The Pink Sash</i> .....	1913
Laufman, Sidney— <i>The Farm</i> .....	1937
Lee, Doris— <i>Catastrophe</i> .....	1937
Lever, Hayley— <i>Fishing Town</i> .....	1932
Lie, Jonas— <i>The Conquerors; Culebra Cut</i> ..	1914

Lie, Jonas— <i>Menemsha Bight</i> .....	1935
(in exchange for <i>Blue Hills Lake</i> , purchased in 1932)	
Lillie, John— <i>Old Factory</i> .....	1933
Lockwood, Wilton— <i>Peonies</i> .....	1911
Luce, Molly— <i>Beach at High Tide</i> .....	1934
Lucioni, Luigi— <i>Pears and Peeler</i> .....	1934
(in exchange for <i>Dahlias and Apples</i> , purchased in 1932)	
Luks, George Benjamin— <i>The Old Duchess</i> .....	1921
Marsh, Reginald— <i>Bouery</i> .....	1932
Mattson, Henry E.— <i>Wings of the Morning</i> .....	1937
McFee, H. L.— <i>Still Life with Striped Curtain</i> .....	1933
Metcalf, Willard Leroy— <i>North Country</i> .....	1924
Meyer, Herbert— <i>Winter</i> .....	1934
Miller, K. H.— <i>Fitting Room</i> .....	1932
Miller, Richard E.— <i>Chinese Statuette</i> .....	1912
Morrison, David— <i>Union Square</i> .....	1932
Murphy, J. Francis— <i>The Old Barn</i> .....	1907
Myers, Jerome— <i>Street Group</i> .....	1934
Nichols, Hobart— <i>Jade Pool</i> .....	1927
O'Keeffe, Georgia— <i>Black Flower with Blue Larkspur</i> .....	1934
Palmer, Walter L.— <i>Silent Dawn</i> .....	1921
Pennoyer, A. S.— <i>Church of Spirito Santo</i> .....	1926
Plessner, Oskar— <i>Backyard</i> .....	1932
Poor, Henry Varnum— <i>Gray Day</i> .....	1933
Poor, Henry Varnum— <i>Fruit</i> .....	1935
Poor, Henry Varnum— <i>Disappointed Fisherman</i> .....	1933
Pushman, Hovsep— <i>Daughter of the Sheikh</i> .....	1932
(in exchange for <i>Blue Bottle</i> , purchased in 1928)	
Rand, Ellen Emmet— <i>William Sloane Coffin</i> .....	1934
Reid, Robert— <i>Fleur-de-lys</i> .....	1907
Ryder, Albert P.— <i>Tollers of the Sea</i> .....	1915
Ryder, Chauncey F.— <i>Mount Mansfield, Vermont</i> .....	1922
Sample, Paul S.— <i>Janitor's Holiday</i> .....	1937
Sargent, John S.— <i>Tyrolese Interior</i> .....	1915
Sargent, John S.— <i>Madam X: Portrait of Mme. Gautreau</i> .....	1916
Sartain, William— <i>Chapter from the Koran</i> .....	1909
Schofield, W. Elmer— <i>Sand Dunes near Lelant</i> .....	1909
Schnakenberg, Henry— <i>The Velvet Dress</i> .....	1936
Seyffert, Leopold— <i>Old Spanish Woman</i> .....	1927
Shannon, Sir James J.— <i>Magnolia</i> .....	1913
Shannon, Sir James J.— <i>Fairy Tales</i> .....	1913
Shilling, Alexander— <i>Walcheren</i> .....	1921
Shinn, Everett— <i>London Music Hall</i> .....	1921
Simmons, Cordray— <i>The Smoking Bean Tree</i> .....	1935
Sloan, John— <i>The Dust Storm, Fifth Ave.</i> .....	1921
Soyer, Raphael— <i>Girl in a White Blouse</i> .....	1933
Speicher, Eugene— <i>Morning Light</i> .....	1912
Speicher, Eugene— <i>Polly</i> .....	1928
Speicher, Eugene— <i>Deep Lake</i> .....	1934
Speicher, Eugene— <i>Jean</i> .....	1934
Speight, F. W.— <i>Spring at Manayunk</i> .....	1932
Spencer, Robert— <i>Repairing the Bridge</i> .....	1914
Sterne, Maurice— <i>Bazaar with Coconut Palms</i> .....	1936
(in exchange for <i>Bazaar</i> , purchased in 1934)	
Tack, Augustus Vincent— <i>Portrait of John La Farge</i> .....	1937
Thayer, Abbott Handerson— <i>Monadnock</i> .....	1917
Thayer, Abbott Handerson— <i>Head of a Child</i> .....	1921
Tucker, Allen— <i>Headland</i> .....	1932
Ufer, Walter— <i>His Wealth</i> .....	1926
Volk, Douglas— <i>Young Pioneer</i> .....	1906
(exchanged in 1915 for <i>Feliz Adler</i> )	
Volk, Douglas— <i>Little Mildred</i> .....	1914
Vonnoh, Robert— <i>La Mère Adèle</i> .....	1923
Walker, Henry Oliver— <i>A Morning Vision</i> .....	1913
Watrous, Harry W.— <i>Passing of Summer</i> .....	1912
Weber, Max— <i>Still Life</i> .....	1934
Weber, Max— <i>Straggling Pines</i> .....	1937
Wiggins, Guy C.— <i>The Metropolitan Tower</i> .....	1912
Williams, F. Ballard— <i>L'Allegro</i> .....	1906
Williams, F. Ballard— <i>Happy Valley</i> .....	1909
Woodbury, C. H.— <i>Ogunquit, Maine</i> .....	1927

FROMMUTH DIES IN FRANCE: Charles H. Fromuth, Philadelphia painter who had lived in France for the past 45 years died June 5 at Concarneau, France, at the age of 76. Probably most noted for his pastels and better known in Europe than in his native land, Fromuth first studied art at the Pennsylvania Academy under Thomas Eakins. The artist's last American exhibition was in 1910 at the Philadelphia Art Club. In subject matter he was primarily a marine painter and is represented in several museums.

FEDERAL EXHIBIT EXTENDED: The exhibition "Federal Art in New England" scheduled to close at the Addison Gallery, Andover, Mass., on June 23 has, because of popular demand, been extended through July 11. On August 1 the Addison Gallery will open "Ten Years of Collecting," a selection of paintings, prints and drawings from its permanent collection.

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### Leadership

In recent issues of the *Journal* of the National Education Association, its editor, Joy Elmer Morgan, has presented in unique and effective form, typical paragraphs looking toward the stimulation of young (and older) teachers to make participation in their profession as broad and worthwhile as possible. In the *Journal* for May, Dr. Morgan stresses the need for leaders as follows: "The need for leaders exists wherever men aspire to be civilized. No democratic order can long survive without men and women of high purpose and integrity devoting themselves to the common welfare. Without leaders no school can maintain a noble spirit and high ideals of character and personal attainment. Without leaders industry stagnates and agriculture languishes. Without leaders the practice of law loses its character as public service and lawyers become the hirelings of special privilege. Without leaders education degenerates into petty drill and lesson-hearing. Even the church without inspired and able leaders becomes commonplace. Leadership or chaos—these are the alternatives. And leadership must awaken anew with each generation if the human race is to go forward. Humanity will always make a place for real leadership."

Those of us engaged in art education should more and more realize that there are important school and community responsibilities for us to meet. The art teacher should so function that his or her influence is felt outside the classroom. He or she should definitely plan for the initiation of or participation in community activities which will bring interest and personal profit to large groups of citizens.

### Art Program in Detroit

In connection with the meeting of the National Education Association held in Detroit at the end of June, Miss Grace Baker, president of the Department of Art Education in the N. E. A., arranged a comprehensive and stimulating program. Well-known speakers brought messages of timely interest. Group discussions were arranged for the exchange of ideas and experiences.

### C. A. A. Spring Rambles

For several years the final meeting of the Connecticut Arts Association has been an art pilgrimage to such points as Old Lyme, New London, Hartford and Westport. Thus members become acquainted with art centers and with Connecticut artists and craftsmen.

This season, on Saturday, May 22nd, about fifty members first visited the Rankin Studios in Bakerville where Mr. Leonard Rankin, distinguished craftsman, gave demonstrations in enamelling on copper and the making of pottery. Mrs. Rankin displayed some very interesting designs which she has executed on various fabrics.

Following a brief business meeting after luncheon, the group made a tour of the Cornwall district including the George Baer Studios in West Cornwall, on the Housatonic River. Mr. Baer displayed several of his canvases and examples of students' work were shown.

The following officers were re-elected to serve for another year. W. Ray Fenton, Supervisor of Art, Torrington, president; Miss Frances Shaffer, art instructor, Hartford, vice-president; Allan A. Eastman, art instructor, Torrington, secretary-treasurer.

### Butrava

Such is the title of the very interesting annual bulletin of the Bureau of University Travel, Newton, Mass., which has just come to our attention. This issue is something of a memorial honoring Dr. H. H. Powers, whose death occurred last December after he had given the better part of a lifetime in inaugurating and serving the Bureau. Dr. Powers was a pioneer in the field of interpretive travel. The Bureau carries on under its present able management, with a rich heritage in the inspiration of Dr. Powers' life, ideals and effective work.

### Education Through the Arts

A report of the New Orleans meeting of the Department of Art Education of the National Education Association will be printed at the Colorado State College of Education at Greeley during the summer.

The bulletin will include addresses by speakers on the art program as follows: *Art in Social Science*, Miss Marion E. Miller, Supervisor of Art Education, Public Schools, Denver, Colorado; *Art, the Organizing Movement in Man*, Miss Mary G. Swerer, Director of Art Education, State Teachers College, Cheney, Washington; *The Dance, a Matrix Art*, Miss Evelyn Davis, Director, Evelyn Davis School of the Dance, Washington, D. C.

These addresses will be of interest to progressive teachers and may be secured from the Secretary, Mrs. Dora B. Hatfield, David Hill School, Akron, Ohio, in September. Price 40c. The bulletin is free to members of the Department of Art Education.

### Youth-Serving Organizations

Under the above title, an Introductory Survey and Descriptive Directory has been prepared in the form of a report, by M. M. Chambers for the American Youth Commission of the American Council on Education, Washington, D. C. An introduction summarizes high points on the role of 330 national associations and their varied enterprises.

The book will be useful to workers who are alive to the need for mutual understanding and co-ordination with other groups concerned with young persons. Twenty-six tables and fourteen charts exhibit various characteristics and interrelationships of the many national organizations and give coherence to the wide panorama of non-governmental youth-service.

The National Association for Art Education is described in a comprehensive review, using two-thirds of Page 170.

### Summer Travel

Reports at hand indicate that a large number of art educators from this country will spend the summer in Europe and attend the International Art Congress in Paris. Dr. Royal B. Farnum, president of the N.A.A.E. will conduct a pre-Congress tour to Sweden, Norway and Denmark in co-operation with the William M. Barber Tours. Alfred G. Pelikan, one of our vice-presidents, will lead a European tour for the Bureau of University Travel. Theodore M. Dillaway, who is a member of our General Advisory Council, is

## The Field of Art Education: Continued

to lead a party for the Barber Tours. Raymond P. Ensign, our Executive Director, will be in charge of the European Seminar of the Berkshire Summer School of Art, also in co-operation with the William M. Barber Tours.

### Influences in Children's Drawings

Some years ago a kindergarten teacher attempted to discover reasons for the non-social behavior of a small boy, but after months of observation he remained an enigma.

The supervisor of art noticed that the boy repeated a certain type of form in his drawings. In each picture there was a complete house, and in the windows peculiar forms which could not be explained. Covering the house there were black dots of various sizes. On the lawn was a large indistinguishable object.

The supervisor reasoned that without doubt the spots meant something and questioned the boy, who was non-committal. A reassuring statement that the supervisor liked the drawings brought a smile to his hitherto immobile face.

After a few weeks, one of his drawings was placed in front of the boy. The art supervisor said "What a nice house you have drawn! I like the windows. I think I know what is in the windows." He interrupted by saying, "The cops won't get us! The cops won't get us!" Pointing to the dots on the house, the supervisor said "What are these?" "They're bullets," was the nonchalant answer. But then the boy became absolutely speechless. The episode aroused the suspicions of the art supervisor. Inquiries revealed that the boy came from the home of a bootlegger, and that the house was protected at night by a machine gun. For the next two years the boy made pictures in quantity. They revealed the same general ideas and were practically void of any other items such as trees, shrubbery and smoke from the chimney. Daylight pictures showed machine guns in the windows, and in night pictures, the machine gun appeared on the front lawn.

When the boy was in the second grade the social studies course integrated with the art course and pictures of city helpers such as the milkman, letter carrier, motorman and the policeman were drawn. The boy's background was definitely revealed in the representations which he gave to these characters, particularly the policeman, who was represented with a mass of details, the existence of which most children would be unaware. Also at this time he drew gangs of men battling with others. There was a tremendous range of detail.

Since the passing of the prohibition era great changes have taken place in the home of this boy. To all appearances the family is

living a perfectly normal life. The boy's drawings show this change. He does not draw bandits now. He is the most skillful pupil in his class with original, expressive drawings. He plays well with other members of his group and has become quite as social as they. He is not reticent and will talk readily with strangers.

Apparently the pictures which the boy formerly made were his only release from his inner feelings and thoughts. He may have been threatened by his parents not to talk. But when given an opportunity to make pictures all of the thoughts within his mind surged forth. By no other means could this poor little chap release his pent-up feelings.

It must be true that no matter how insignificant a child's drawing may be, it is nevertheless the result of something behind it. A child's drawing is the mirror of his soul.

### Exhibition Service

A useful booklet for school art departments and other organizations interested in available collections of art work for exhibition, has just been issued by the American Federation of Arts. This handbook provides a comprehensive directory of organizations circulating exhibitions in all sections of America. Exhibitions available for national circuits are described under classified headings for quick, easy reference. Terms, in each case, are given. There is also a directory of additional sources of exhibitions, regional in nature. We suggest that you write to the American Federation of Arts, Barr Building, Farragut Sq., Washington, D. C. and ask Miss Helen H. Campbell, Exhibition Secretary, to supply you with a copy of this booklet which is No. 2 in its series.

### Using Motion Pictures

Most art educators know a comparatively few films which have been directly planned for work in the field of art education. Many of us realize that there are art values to be derived from many of the commercial films which we and our pupils see from week to week. There are now many agencies making studies bearing on the use of motion pictures in education. Much has been published on the subject and much research is being undertaken. For several years a series of pamphlets called "Photoplay Studies," which are guides to the discussion of selected motion pictures, has been published by Educational and Recreational Guides, Inc., of 138 Washington St., Newark, N. J. These Guides are particularly useful in the field of literature and social studies. As plans develop they will become increasingly useful in the art educational field.

## THE BROWNE ART CLASS PROVINCETOWN MASS.

NOTE: Due to unexpected conditions the proposed European trip of the Browne Art Class has been cancelled. Therefore, the studios at Provincetown, Mass., will be reopened for the summer season.

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Self Portrait: VIRGINIA A. McCALL

## A Communal Group

A GROUP EXHIBITION, including a separate section devoted to works by members of D. Roy Miller's "Painters' Farm" of Chester Springs, Pa., marked the closing of the season at the Tricker Galleries, New York. Although the director, Miss Florence Tricker, does not restrict her exhibitions to artists of any particular locality, the shows through the past season have been mostly by Philadelphia artists and have done much to acquaint New Yorkers with that city's art.

The Painters' Farm group, who work together in a rural Chester County setting, sacrifice none of their individuality in the communal arrangement. Virginia Armitage McCall's *Self Portrait* is a work of solid technique and conception which shows an artist in full stride. The rim of flickering light that defines the contour of form animates her serene features in an individual manner. Miss McCall is a 1931 Cresson scholarship winner. Paul Westcott's two oils achieve mood without moodiness. A water colorist of accomplishment is D. McEntee, whose *Fog Over Maine* is well handled in its mistiness. Others in the Painters' Farm group include Mildred Miller, who likes horses in sunlight; Elizabeth R. Roberts, daughter of Supreme Court Justice Roberts, who can paint a prosaic subject happily; Elizabeth Wyser, whose woodblocks inspired by Wagnerian operas are both decorative and dramatically simple; Lasley Crawford; Elizabeth Rothstein; Ralph Humes; Majorie Harris; Louise Barrett; Beatrice Levy; Walter Gardner; Sarah Baker, and Joanne Loewe.

An exchange showing of artists sponsored by the Tricker Gallery will be held at the Painters' Farm, July 12 to August 6.

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## Then It Rained

A POSTMAN'S HOLIDAY may be the word for it, but when 40 members of the Clay Club of New York, went on a picnic to Staten Island they picked out a clay pit to have it in and then all forty of them got the urge. In short order there arose a heroic allegorical figure, surrounded by skyscrapers and holding in one hand a small replica of Venus de Milo and in the other a contorted nude symbolizing "Lizzie Glutz." Then it rained!

The frolic is an annual affair with these serious young sculptors who have a large studio on 8th Street in Manhattan, and they came prepared. A small working model had been done beforehand by the director, Miss Dorothea Denslow, and an advance party had prepared an armature. Each member did as much or as little work as he cared and some specialized on various parts. The head was done by Mimi Murphy and pronounced a typical Murphy head by those familiar with her work. Sahl Swarz, secretary of the club, worked on the torso; Ilse Erythropel, a young and recent arrival from Germany, did the Venus; while Harriet Donnelly fashioned her modern counterpart, less serene, but every inch a woman. Others helped on various parts and some just munched sandwiches and watched.

Beginning this month the club is holding a special 8 weeks course in sculpture for both beginners and advanced students. The Clubhouse, at 4 West 8th Street, a few doors from the Whitney Museum, has facilities for both working and exhibiting.

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# CALENDAR

## United States & Canadian

# EXHIBITIONS

**BIRMINGHAM, ALA.**  
Public Library July-Aug.: *Southern States Art League.*  
**MONTGOMERY, ALA.**  
Museum of Fine Arts July: *Permanent exhibition.*  
**LAGUNA BEACH, CALIF.**  
Art Association To July 31: *Summer Exhibition.*  
**LOS ANGELES, CALIF.**  
Museum of Art July: *16th & 17th century paintings; Victorian art; Leon Bonnet Memorial Exhibition; Frederick Taub.*  
**MILLS COLLEGE, CALIF.**  
Mills College Gallery July: *Lyonel Feininger.*  
**OAKLAND, CALIF.**  
Art Gallery July: *Permanent collection.*  
**SACRAMENTO, CALIF.**  
California State Library July: *Prarie Print Makers.*  
**SAN FRANCISCO, CALIF.**  
Palace of Legion of Honor To July 5: *Goya Exhibition.*  
Museum of Art To July 31: *Small Chinese tomb sculptures. Aug. 2-30: Fantastic art, Dada and Surrealism.*  
Paul Elder & Co. July 5-24: *Oils by Jose Ramis.*  
**COLORADO SPRINGS, COLO.**  
Fine Art Center July 17-Aug. 3: *Third annual exhibition of work by artists west of the Mississippi.*  
**DENVER, COLO.**  
Art Museum To Aug. 1: *43rd Annual exhibit of Rocky Mountain artists.*  
**WASHINGTON, D. C.**  
Art Club Summer: *Members show.*  
Gallery of Modern Masters To July 18: *Millford Zornes.*  
Corcoran Gallery Summer: *Permanent collection.*  
**ATLANTA, GA.**  
High Museum July: *Permanent collection.*  
**RICHMOND, IND.**  
Art Association July-Aug.: *Permanent collection.*  
**INDIANAPOLIS, IND.**  
John Herron Art Institute July: *Permanent collection.*  
**CHICAGO, ILL.**  
Art Institute July 15-Oct. 31: *Work by Chicago artists; Drawings of Guatemala by Elizabeth Telling; Sculpture by David Brin; pictorial history of the Art Institute; Portraits of Chicagoans; paintings of Chicago by Chicagoans.*  
Findlay Galleries *Selected American and European paintings.*

**NEW ORLEANS, LA.**  
Isaac Delgado Museum of Art July: *Permanent collection.*  
**PORTLAND, ME.**  
Sweat Memorial Art Museum To Aug.: *Henry W. Rice Memorial Exhibition.*  
**OGUNQUIT, ME.**  
Art Center July: *15th Annual National exhibition.*  
**BALTIMORE, MD.**  
Museum of Art July: *Permanent collection.*  
Walters Art Gallery Summer: *Barge bronzes.*  
Maryland Institute To October: *Students exhibition.*  
**ANDOVER, MASS.**  
Addison Gallery of American Art July: *Federal Art in New England.*  
**BOSTON, MASS.**  
Doll & Richards July: *Selected American paintings and prints.*  
Museum of Fine Arts July: *Permanent collection.*  
**ROCKPORT, MASS.**  
Bearekin Neck Art Gallery To Oct. 1: *Group show.*  
**SPRINGFIELD, MASS.**  
Museum of Fine Arts Aug. 1-Sept. 15: *Federal Art Project.*  
**WELLESLEY, MASS.**  
Farnsworth Art Museum To Sept.: *Students exhibition.*  
**WORCESTER, MASS.**  
Museum of Fine Art July: *Permanent collection.*  
**DETROIT, MICH.**  
Institute of Arts July: *Detroit artists.*  
**KANSAS CITY, MO.**  
Art Institute July: *Public school art exhibit.*  
Nelson Gallery July: *Furniture from permanent collection.*  
**ST. LOUIS, MO.**  
Art Museum July: *Paintings by Ohio Water Color Society.*  
**MANCHESTER, N. H.**  
Currier Gallery of Art To Sept. 26: *Work by Malvina Hoffman.*  
**MONTCLAIR, N. J.**  
Museum of Art July: *Permanent collection.*  
**NEWARK, N. J.**  
Newark Museum July: *Permanent collection.*  
**TRENTON, N. J.**  
State Museum To July 18: *Stained Glass.*

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**NEW YORK, N. Y.**  
A.C.A. Gallery (52 W. 8) July 15-31: *"Pink Slip Exhibition".*  
A.W.A. Gallery (353 W. 57) Summer: *Group exhibition by members.*  
American Artists School (131 W. 14) To Aug. 31: *Students work.*  
American Fine Arts Society (215 W. 57) To July 31: *Second National Exhibition of Contemporary American Art.*  
Arden Galleries (460 Park Ave.) Summer: *Garden sculpture.*  
Babcock Galleries (38 E. 57) Summer: *Well known American Artists.*  
Boyer Galleries (69 E. 57) To July 6: *Landscapes by a group of artists. Summer: Group exhibitions.*  
Carroll Carstairs Gallery (11 E. 57) July: *Closed. Aug.: Modern French paintings.*  
Clay Club (4 W. 8) Summer: *Members summer exhibition.*  
Contemporary Arts (41 W. 54) July 12-Aug. 30: *Flowers, figures, and landscapes, also collectors items to \$35.*  
Delphic Studios (724 Fifth Ave.) To July 4: *Spanish Government exhibition of war posters.*  
Durand-Ruel Galleries (12 E. 57) Summer: *19th & 20th century French paintings.*  
Ferargil Galleries (63 E. 57) July: *Group exhibition.*  
Findlay Galleries (8 E. 57) Summer: *Old and modern paintings.*  
Gallery of American Indian Art (120 E. 57) Summer: *Water colors by outstanding Indian artists of the Southwest.*  
Grand Central Art Galleries (15 Vanderbilt Ave.) Summer: *Contemporary American artists; Founders Show.*  
Grand Central Art Galleries (1 E. 51) Summer: *Contemporary American paintings and sculpture.*  
Marie Harriman Gallery (62 E. 57) Summer: *Modern French paintings.*  
Frederick Keppel & Co. (71 E. 57) Summer: *Fine prints, old and modern.*  
Kleemann Galleries (38 E. 57) To July 17: *Group show.*  
M. Knoedler & Co. (14 E. 57) Summer: *Paintings and prints.*  
C. W. Kraushaar (730 Fifth Ave.) Summer: *Group show French and American paintings.*  
John Levy Galleries (1 E. 57) *Permanent exhibition old master paintings.*  
Macbeth Galleries (11 E. 57) July-August: *Group exhibition of artists regularly sponsored.*  
Guy Mayer Gallery (41 E. 57) Summer: *American and European prints.*  
Metropolitan Museum of Art (Fifth at 82) To Sept. 12: *Paintings by Renoir. Summer: Contemporary American paintings acquired in 1937.*  
Midtown Galleries (605 Madison) July: *Work by Cadmus; Group show.*  
Milch Galleries (108 W. 57) Summer: *Selected American paintings.*  
Montross Gallery (785 Fifth Ave.) Summer: *Young American artists.*

**Municipal Galleries (62 W. 53)**  
To July 18: *25th Exhibition of New York Artists. July 21-Aug. 8: 26th Exhibition New York Artists.*  
**Museum of the City of New York (Fifth at 103) To October:** *"A City Standing Up" (Contemporary water colors).*  
**Museum of Modern Art (14 W. 49)**  
Summer: *Permanent collection of modern painting and sculpture; stills from the Film Library.*  
**Newhouse Galleries (5 E. 57)**  
Summer: *Italian Primitives from the Hard Collection.*  
**New York Public Library (Fifth at 42nd)** Summer: *"A Century of Prints"; Coronation and festival books.*  
**Frank K. M. Rehn Gallery (683 Fifth Ave.) July:** *"On exhibition."*  
**Rabinovitch Gallery (40 W. 58)**  
Summer: *Fine photography.*  
**Schaeffer Galleries (61 E. 57) Summer:** *Old master paintings.*  
**Marie Sterner Galleries (0 E. 57) To Aug. 15:** *International water colors.*  
**Studio Guild (730 Fifth Ave.) Summer:** *First Annual Revolving Exhibition.*  
**Vendome Art Galleries (364 W. 57) Summer:** *Group shows.*  
**Hudson D. Walker Gallery (38 E. 57) To July 17:** *Bruce Crane. July 18-Aug. 6: Prints by three artists.*  
**Walker Galleries (108 E. 57) To July 24:** *Group show.*  
**Whitney Museum (10 W. 8) To October 1:** *The permanent collection.*  
**Howard Young Gallery (677 Fifth Ave.) Permanent collection.**

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**SYRACUSE, N. Y.**  
Museum of Fine Arts Summer: *Permanent collection.*  
**CLEVELAND, O.**  
Museum of Art Summer: *American Painting since 1860.*  
**COLUMBUS, O.**  
Gallery of Fine Arts Summer: *Permanent collection.*  
**DAYTON, O.**  
Art Institute July: *Permanent collection.*  
**TOLEDO, O.**  
Museum of Art To Aug. 30: *Annual Exhibition of Selected Paintings of Contemporary American Artists.*  
**STILLWATER, OKLA.**  
Oklahoma A. & M. College Gallery July 5-20: *Southern Print-makers.*  
**PHILADELPHIA, PA.**  
Boyer Galleries July: *Work by artists sponsored regularly.*  
Museum of Art To Sept.: *Chinese Art.*  
**NEWPORT, R. I.**  
Art Association July 10-31: *26th Annual.*  
**DALLAS, TEXAS**  
Museum of Fine Art Summer: *Pan American Exposition exhibition of art of the Americans, old and modern.*  
**SEATTLE, WASH.**  
Art Museum To July 11: *"The Trend in Easel Painting."*

## Sweden's Gesture

CARL MILLES, famous Swedish sculptor and artist-in-residence at the Cranbrook Academy near Detroit, has completed his design for a monument for the first landing place of the Swedish colonists on the shore of the Delaware in 1638. Next year celebrations will take place at the occasion of the tercentenary anniversary of the settlers' arrival in this country, reports Sibilla Skidelsky of the *Washington Post*, and Sweden plans to present to the United States a fitting memorial for emplacement in the State of Delaware.

Milles worked hard to have the final model for the monument finished in time for it to be shipped to Sweden and there executed in black granite, one of the sculptor's favorite materials. The model, photographs of which have been submitted to the Royal Swedish Delaware Commission, represents the outline of the first Swedish ship *Kalmar Nyckel* under full sail on top of a column. Scenes in high relief show the first contact with the Indians,

and the subsequent sale of Swedish farm land to William Penn for the site of what is today Philadelphia.

A national drive is now under way in Sweden to defray the costs of the monument, writes Miss Skidelsky. It was launched by Sweden's prime minister, Per Albin Hansson, with a radio appeal to all Swedish citizens to contribute their share no matter how small, in order to make this a truly national gift to the people of the United States.

This will be one of several creations by Milles in America. Next year will also see the erection in St. Louis of a fountain representing "the wedding of the Mississippi and Missouri." Clay figures for this monument are now ready for casting in Milles' studio in Cranbrook.

LEAGUE WINNERS: Winners of the Art Students League (New York) Annual High School Competition for this year were Corrine Blitz, Stanley Cappiello, Franklin Eifert, Joseph Lasker, and Murray A. Dale.

## Stained Glass

An exhibition of stained glass by four leading Pennsylvania artists is attracting much attention at the New Jersey State Museum, Trenton, where it will be on view through July 18. The exhibitors are Valentine D'Ogrieries of New Hope, Oliver Smith of Bryn Athyn, Lawrence B. Saint of Huntingdon Valley and George W. Sotter of Holicong. Each has work installed in important buildings, such as the Bryn Athyn Cathedral, the Washington Cathedral on Mt. St. Alban, the Princeton University Chapel and the Mellon Cathedral in Pittsburgh, as well as numerous small buildings.

In the museum exhibit, sections of stained glass windows have been effectively installed illustrating the tendencies of the different artists. There are also detailed designs, sketches and cartoons showing the processes of making stained glass windows, together with sheets of glass in many colors and bits of rare old European glass.

# BOOKS

## REVIEWS & COMMENTS

### Shaker Artisans

ONE OF THE MOST EXCITING THINGS about America's artistic history is the way we have suddenly found a craft heritage in the folkways of the early periods. The most recent traditions to bask in the light of new evaluations is the art of the Shakers—a communal sect which settled in New York State in the 18th century and which is now extinct in the present day. The first comprehensive survey of their most interesting craft achievement—furniture—has now been published, the result of many years of research by the authors, Edward and Faith Andrews (Yale University Press; 133 pp.; 48 plates; \$10; limited to 500 copies). A beautiful book, typographically and in quality of reproductions, the work provides an artistic revelation to those not familiar with the serene, dignified and invariably beautiful rooms and furniture of Shaker houses.

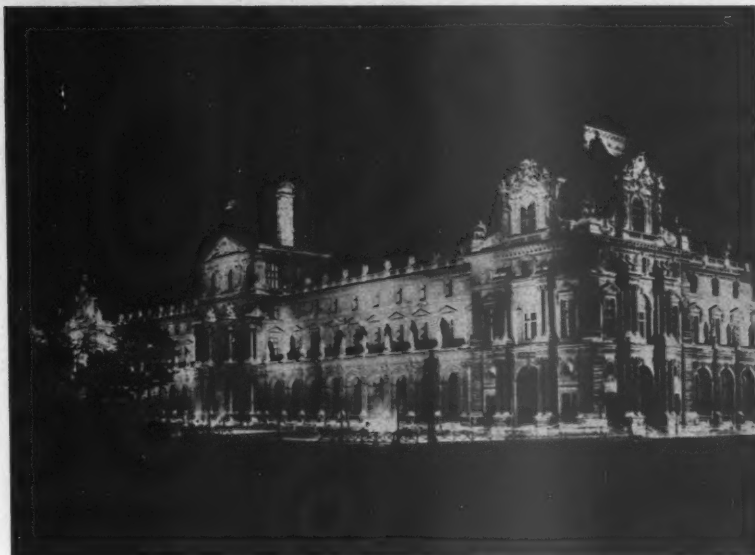
From the point of view of their art the Shakers are sadly misnamed. They originally derived from English Quakers and the Camisards of France, but more directly from the pioneering of one Ann Lee who worked in a Manchester, England, cotton mill. This Mother Ann, as she later came to be known, saw visions and had supernatural experiences. Man's sinfulness and the root of all evil, she felt, was the lust of the flesh. And when, before the revolution, she migrated to America, to upper New York State, she founded a communal sect dedicated to an ascetic mode of living as cenobitic as a Mount Athos monastery, in which the sexes were segregated and friendships between them could only be, as the modern say, platonic. Their religious ceremony, an intense demonstration of chaste loyalty to God in which exorcism of sinfulness was done by means of a shuffling dance sometimes approaching a frenzy, soon led to their being called "Shakers." The story is dramatically told in Carl Carmer's *Listen For A Lonesome Drum* in a chapter aptly entitled "Hands To Work and Hearts To God."

Hands to work was an important Shaker tenet. Everybody was busy at a craft, and craft excellence was as much a part of the community's religion as its Sunday meeting. In design and workmanship of its furniture, houses, clothing and all other things, usefulness was the one criterion of goodness—a direct application of the sect's main religious belief to its everyday living habits.

Mr. and Mrs. Andrews have done an exhaustive work to show how, in every piece of Shaker furniture, the fabric of Shaker life and belief determined design. The furniture is not radically unlike other early American work; it is simpler; lovingly made, but unembellished. A Shaker room is cleanliness itself, plainly painted, frugally furnished with only the essentials, and strangely modern. Perhaps only among the Japanese has such a cleanly functional art arisen spontaneously from a people.

With the work being done under the Federal Art Project's "Index of American Design," copying these fast disappearing works, and the present study by the Andrews, comprehensive as it is, Shaker crafts are beginning to take their rightful place in our artistic history.

1st July, 1937



The Louvre at Night: PHOTOGRAPH BY BONNEY

### BOOKS RECEIVED

CREATIVE DESIGN IN FURNITURE, by William H. Varnum. Peoria, Ill.: Manuel Arts Press. 153 pp.; 159 illustrations; \$2.50.

The author, Professor of Art at the University of Wisconsin, presents the "creative-design approach to the designing of modern furniture, the keynote of which is space and simplicity."

THE ART OF THE POTTER, by Dora M. Billington. New York: Oxford University Press; 126 pp.; 22 plates; \$2.25. (Number 5 in the Little Craft Book Series).

Considering the history and technique of the craft.

RENOIR, HIS PAINTINGS, with an essay by Harry B. Wehle. New York: Metropolitan Museum; 10 pp.; 67 plates; \$1.

Being the catalogue for the Museum's great show current through the summer.

THE ARMOR OF GALIOT DE GENOUILHAC, by Stephen V. Grancsay. New York: Metropolitan Museum Papers, No. 4; 37 pp.; 27 plates; \$2.50.

A monograph on the most important armorial item in the Museum's collection.

GLAZED TILES FROM A PALACE OF RAMESSES II AT KANTOR, by William C. Hayes. New York: Metropolitan Museum Papers, No. 3; 46 pp.; 13 plates; \$2.00.

These tiles are now in the Metropolitan Museum collection.

### Jandl Wins Beaux-Arts

Carnegie Tech and Princeton share honors for having groomed this year's Beaux-Arts scholarship winner in architecture, Henry A. Jandl of Spokane, Wash. The cash prize of \$3,600 for a two-and-one-half year course at the Ecole des Beaux Arts, Paris, is the most coveted annual contest in architecture.

Jandl, who is 26 years old, graduated from Carnegie Tech and then won a traveling scholarship of \$1,000 for a year in Europe before attending the Graduate School in Princeton. Four hundred students entered the contest which was conducted in several "heats." The final problem, in which only six participated, was for a ground plan for a school.

### Cataloguing Homer

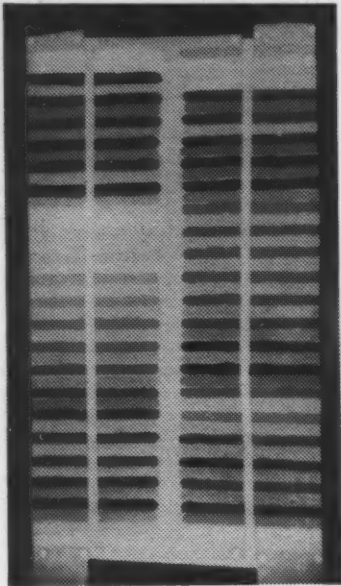
THE WHITNEY MUSEUM announces, in connection with the book which it is preparing on Winslow Homer (1836-1910), that Carmine Dalesio of the E. C. Babcock Gallery and Robert W. Macbeth of the Macbeth Gallery, have generously agreed to make available to the museum the results of their extensive research on Homer.

For several years Mr. Dalesio has been gathering material for a catalogue of Homer's pictures from many sources, including auction sales, early exhibitions and dealers' records. Last year Mr. Macbeth, long regarded as an authority on Homer, embarked on this work in collaboration with Mr. Dalesio, requesting owners of the American master's work to communicate with him, and examining and photographing many pictures. In the meantime Lloyd Goodrich, Research Curator of the Whitney Museum and the author of an authoritative volume on Thomas Eakins, had been working on a Homer book, including a catalogue raisonné of his work. Mr. Dalesio and Mr. Macbeth, feeling that the duplication of effort was undesirable and that the main object was to assemble a catalogue as complete as possible, generously offered to turn over the results of their labors to the museum.

Through this co-operation, the museum hopes to make the catalogue a complete, accurate and definitive record of all the known authentic works of Homer. Such catalogues have been made of most of the leading European painters, and it is felt that there is a growing need for a similar record of great Americans. Owners of pictures by Homer or of letters and of other original biographical material are urged to communicate with the Whitney Museum, 10 West 8th Street, New York.

WINS \$1,000 SCHOLARSHIP: Gail W. Martin of the John Herron Art School, Indianapolis, was awarded the Mary Milliken Memorial Scholarship of \$1,000 for travel and study abroad. This prize is given each year to a fifth year graduate of the school for outstanding work during his five years. Mr. Martin will sail for Europe in September, and it is probable that he will accompany his classmate, Clifford E. Jones, who was awarded the Prix de Rome in painting.

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## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

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### AMERICAN ART AND THE WOMEN OF AMERICA

#### Second International Congress of Artists

The Congress was held in the Theatre des Champs Elysees, Paris, on May 24 and 25. There were about forty delegates present representing eleven nations. Mr. Webster, Chairman of the European Chapter of the A.A.P.L., appointed Mme. Ferriere and Mr. Leslie Cauldwell delegates from the European Chapter of the A.A.P.L. Each representative was called upon to state the artistic activities of his own country. The general trend was to find some way of preventing the amateur from occupying situations that in their estimations should be filled by professionals. They proposed to arrange a way of preventing the amateur from receiving remuneration for his work, their theory being that an amateur had other means for making money while a professional has given his whole life to his art and had to live by selling his work.

When Mr. Cauldwell was called upon he told them how the American Artists Professional League had taken hold of the subject, by interesting all art lovers in the work of educating the public in the appreciation of art, as a practical advantage in all walks of life, in manufacture, in building, and in social intercourse. He spoke fully about our American Art Week plan, how we appointed Chapters and Directors of Art Week in every one of our 48 states, who again appointed committees in as many of our leading towns and villages as possible. He mentioned the proclamations of the Mayors and Governors who made a special effort in creating enthusiasm. He told at length about the co-operation of the department stores who placed one or more of their show windows at the disposal of the committees for the exhibition of painting and sculpture. He told of our special exhibition in which the work of living American artists are shown, of social receptions to meet artists of note, thus utilizing a very valuable asset, the amateur, in creating an atmosphere of appreciation rather than attempting to suppress them.

The delegates were very pleased with Mr. Cauldwell's address and mentioned how much they were interested. The Belgium representatives especially announced that they had learned a great deal and intended to apply some of the ideas at home. The next convention will be held in Amsterdam in 1938. Mr. Cauldwell was appointed a member of the Committee of Control. In his report to this editor he stated: "I took for my improvised speech, your Art Week activities and what they mean as a sound constructive idea. It was so different from all the other speeches that it arrested attention. I did not expect to be called on and without your Art Week I would have been hard put to improvise in French on any other subject, so I owe you many thanks!"

#### Art Congress—Paris, 1937

Delegates to the Eighth International Congress for Art Education and Applied Art convening in Paris, July 30 to August 6, will sail on the S. S. New York, June 26. Dr. Royal

Bailey Farnum, Director, Rhode Island School of Design and American Secretary, will lead the group.

The American sponsors for the Congress are the National Association for Art Education. National Education Association. The Eastern, Western, Pacific, College and South Eastern Arts Associations, American Artists Professional League, American Federation of Arts, American Association of Museums, Institute for International Education, Association of Collegiate Schools of Architecture and the Progressive Education Association.

The official United States delegates who were appointed by Secretary of State Cordell Hull and confirmed by President Roosevelt are: Alfred G. Pelikan, Director, Milwaukee Art Institute, chairman of the delegation; Raymond P. Ensign, Executive Director, National Association of Art Education; M. Gearhart, Director of Art, Los Angeles; Anna W. Olmstead, Director, Syracuse Museum of Art; J. B. Welling, Professor of Art Education, Wayne University; and Florence Topping Green, the editor of this page. Leslie G. Cauldwell and Gilbert White were also appointed, and they will meet the other delegates in Paris. The European Chapter's meeting place in Mr. Cauldwell's studio will be the Paris Headquarters.

Before the convening of the Congress, the delegates will enjoy a motor trip through rural England and a Scandinavian tour followed by a short stay in Berlin. After the adjournment of the Congress, sketching trips will be arranged. Many interesting subjects are to be discussed at the Congress. The questions embrace psychological, educational and practical art. Forty nations will participate. Interpreters will translate papers which have already been prepared and submitted, for general discussion.

A detailed account of the work accomplished by the Congress will be sent to this page from Paris for the August issue.

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A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

### TOWARDS A NATIONAL ART IN AMERICA

Remarks before the Maryland State Chapter, at a luncheon at the Baltimore Woman's City Club, May 27th, Mrs. Florence L. Hohman, Maryland State Chairman, A.A.P.L. presiding, by George Waller Parker, Associate National Secretary, National Executive Committee, The American Artists Professional League.

This talk is to start with an axiom. Every Art lover is convinced that Art is international. As a matter of fact, the appreciation of it is international—but, not necessarily its production.

As a representative of the American Artists Professional League, I should like to make a little attempt to revive for you the great tradition in which all great art has hitherto been accomplished.

Without technique no art can be more than an aspiration—the fundamental of that amazing mastery of technique of the Renaissance in Italy was the Guild System. It constituted a veritable trade union. Young pupils were apprenticed to the masters of the Guild, whose authority alone could authorize them to paint, exhibit and sell. That Guild was an entirely nationalistic affair and indeed a city affair. Its artists in Florence established the Florentine School, those in Venice the Venetian and in Rome the Roman. So powerfully did this system stamp upon every artist brought up within its confines, a distinctive method and tradition, that at first glance today we can recognize a work as belonging to one of these particular Guilds.

I only mention this as a background for what I have to say. Every other country in the past but reiterates this truth, and I don't pretend to give you a history of art. I am an American—you are Americans—it is of American art and its dilemma that I talk today. For many years it has been a notorious fact that American art patrons have looked to Europe for a guarantee of authenticity. The evolution of American art was but the transplanting of an old seed in new ground and nurtured by old and established traditions.

It was quite natural that the first great American painter, Benjamin West, should go to England to study. Oddly enough this American remained long enough to become President of the Royal Academy. He was followed by Gilbert Stuart, and Samuel F. B. Morse, the latter to return home to found the National Academy of Design in 1825. The tradition of looking abroad for knowledge was brought out fully in the 1880's.

In those early days when Morse founded the National Academy of Design, to take an instance from another art, Washington Irving had experienced serious difficulties in finding acceptance of his writings here. It was only after he became American Consul in Liverpool in 1820, and England had assigned him

a place in her literary sun, that America became conscious of her own genius.

About this time James Fenimore Cooper returned from an unsuccessful ambassadorship at Paris to find Samuel F. B. Morse struggling to obtain a commission to paint a series of murals for the new Capitol at Washington. A high political official there could not be made to believe that America could produce a painter worthy of that honor and the work was given to a European. An article, which appeared in the press anonymously (a custom of those days) stated the plight of American artists and the unreasonableness of paying American tax-payers' money to a European for art that could be done as well by an American. The letter was attributed, at the time, to Morse because of his ill-feeling. Cooper, knowing the real situation both in American and Europe, actually wrote it. Morse was so discouraged that he gave up his great art.

But a hundred years ago England ceased to be important in art. In 1830 the school of Romanticism appeared in Paris, headed by Delacroix, illegitimate son of Talleyrand, whose powerful patronage greatly helped him to the conspicuous position he attained at an early age. Thus was created a school which brought all Americans to Paris to learn how to paint. They continued to come in herds until the defeat of France by Germany in the Franco-Prussian War.

Then began the Munich Era which likewise drew a thousand or more American painters abroad, but to Germany this time. We had at that time, one hundred years after this nation was founded, not yet equipped ourselves to train our own men. There was an entire lack of respect for painters who had not been trained in Europe.

The French Modernistic School, which closed the 19th Century and ushered in the 20th, was backed by more than just new and entertaining theories. A group of dealers, financially acute to the possibilities of entering the markets of a gullible people, people who still believed that if art was created in Europe, it must be good art and worth buying, capitalized beyond their wildest dreams. The French Government realized the psychological effect upon the world of creating the illusion of the unrivaled artistic supremacy of France would bring in much gold and commerce. It established a ministry of art. The Cabinet position was as important as any, even War or Agriculture.

With such unity of purpose it is small wonder that millions of dollars flowed away from our shores and that American artists were ignominiously shoved into the shadow of uncertainty—uncertainty as to their ability, their gifts, and their products. This was the result of organized propaganda. France again was a leader. That propaganda extended to every field of arts and crafts. Most of the ladies here today will admit that ten years ago they wouldn't be seen in a gown without

[Please turn to page 34]

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## A Nation's Artists

[Concluded from page 9]

*Thou Hast Left Me Old.* From Iowa are interesting works by Harry Donald Jones, particularly his egg tempera *Frozen Horse*, and William Ashby McCloy's *Lost Horizons*. *Missouri Chorus* by John S. De Martelly and Paul Clemens' *Carnival*, in the Wisconsin section, stand out in the exhibition. The California section, according to the critics is represented ably by Millard Sheets' *Dawn Horse*, and Ray Bethers' *Roof Patterns*. Jerome Klein of the *Post* singled out as best from the West Coast the work of two Japanese artists, Henry Y. Sugimoto and Kenjiro Nomura.

In the New York section are William Zorach's granite *Cat*; A. S. Baylinson's modernized three graces, called *Eternal Woman*, with color counting for everything; and works of high order from the hands of Alexander

Brook, Leon Kroll, Henry Schnakenberg, and other well known artists. Pennsylvania with Franklin Watkins' *Old Woman Reading* and John Folinsbee's *Landscape*; and Ohio with Clarence Carter's *Creepers* both do well.

Many others among the five hundred canvases and sculpture on view in the four large galleries do credit to American art and to their section.

The first picture to be sold at the show was Herman Dudley Murphy's *Peonies and Gold Screen* from the Massachusetts section, hurriedly purchased by a visitor who was sailing for Europe the same day. With several of last year's difficulties ironed out in the present show, indications are that the National Exhibition of American Art may eventually become one of the nation's important annuals, and a real factor in the growth of American art.

## CLASSIFIED ADVERTISEMENTS

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## League Department

[Continued from page 33]

a Paris label. Color manufacturers in America were unaccredited and we, as painters, could not even find a piece of American made canvas fit to paint upon.

A great many artists have known for years that a situation had arisen which demanded an organized effort to combat that invasion. In our country were some of the finest portrait and landscape painters, sculptors, architects and commercial designers. All seemed asleep; they were, in fact, but brooding, discouraged in the shadows. And so it was that only ten years ago a large group of well-known painters and sculptors, sensing the necessity of co-ordinated effort in behalf of American art formed the American Artists Professional League—an organization that was to be of use to the American artist, to assist him with his increasing and harassing problems, and to stimulate art appreciation throughout the country. Its slogan sums up its purpose in three words, "For American Art."

During these ten years, the League has grown to be one of the foremost organizations of painters, sculptors, and art patrons in the country.

It has had a steady growth, forging ahead even through these past five years, and is showing a marked gain for the current year. The League now has Chapters in thirty-five states, with many local chapters, and also an active one in Paris.

This evidences the value of the service it has rendered, and the appreciation in which it is held. No other organization occupies the field or serves the purpose of the American Artists Professional League.

The League is most impersonal. It encourages exhibits but holds none of its own. It carefully refrains from advancing or taking sides with any school or fashion in art.

None of its Executive Committee or its officers has received any pay or tokens for his services. They have to a man avoided any self-seeking, and there has never been any friction or discord within their ranks, where frankness has been noticeably present. There have been fewer than 50 per cent change in its personnel during the life of the League. These changes have been due to death, absence from the city, or because the member could no longer give the necessary time to devote to the League.

Meetings have been held regularly every two weeks, and frequently weekly, except during the summer months, when a Special Committee is appointed to handle any emergency matter.

The League has never received any outside support in a financial way. Its work has been accomplished entirely through its receipts from membership dues. There are approximately 1,500 members today. We hope, through a membership drive next year, to increase this number to 3,000. In greater numbers can we have increased power for usefulness.

America today is ripe for a great crusade, in the interest of American art and her artists. If we all join the movement, altruistically, we can become a most powerful force.

[Here Mr. Parker outlined the many-sided activities and achievements of the League, many of which are familiar to readers of this page. All who would have further knowledge of these facts are asked to write to the National Secretary for a copy of the booklet "A statement about the work of the American Artists Professional League."]

The Art Digest

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